

Saturday 30 June 2018

РЕЛИЗ ПОДГОТОВИЛА ГРУППА "What's News" VK.COM/WSNWS

Amateur Photographer



Tamron 28-75mm f/2.8
Exclusive review of the first third-party zoom for full-frame mirrorless

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Airshow masterclass

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Winning wildlife Your best entries to our Fur and Feathers round of APOY 2018

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7days

A week in photography



AP's office overlooks the runway at Farnborough Airport. Every day, we can watch planes landing and taking off, but in a couple of weeks this background distraction takes centre stage for the Farnborough International Airshow, and we're treated to a week of fast jets screaming past the windows, rattling the cups and drowning out conversation. It really is very

exciting, and if you haven't been to an airshow you should. Getting good photos though can be challenging. Photographing planes in flight can push most cameras' AF systems to the limits and even reliable exposure meters can struggle as the planes streak across the sky, in and out of the clouds. So we have Mark Lynham's top tips on how to come away with photos as good as the one he let us use on the cover. Good luck! **Nigel Atherton, Editor**

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amateurphotographer magazine

In this issue

10 Club profile

We feature the Watford Camera Club: a mutually supportive group

12 Airshows are go!

With the airshow season upon us, check out Mark Lynham's tips on photographing aircraft

19 APOY results

We bring you the top 30 images uploaded to Photocrowd from Round Two: Fur and feathers

28 Location guide

Michael Topham reveals how to photograph Kent's challenging Romney Marsh

32 Against all odds

Tracy Calder speaks to three photographers who have battled the odds to pursue the art they love

38 Skylum Luminar 2018

Andy Westlake tries out an interesting alternative to Lightroom

42 Western Digital MyPassport SSD

Jon Devo tests a tough, wireless backup device

45 Tamron 28-75mm f/2.8 Di III RXD

Michael Topham puts the first third-party zoom for Sony FE mount to the test

Regulars

3 7 days

26 Inbox

36 Reader Portfolio

48 Accessories

51 Tech Talk

66 Final Analysis

ONLINE PICTURE OF THE WEEK

A bit of green
by Glenys Garnett

Fujifilm X-T2, 80mm, 1/250sec at f/4.5, ISO 200

This macro image of a Solomon's seal plant was uploaded to our Twitter page using the hashtag #appicoftheweek. It was taken by photographer Glenys Garnett. He tells us, 'I'm always on the lookout for new challenges, and earlier this year I purchased Fujifilm's 80mm macro lens. This opened up a whole new world for me, and I'm now addicted to macro photography. I took the image lying on the path in my friend's garden, with the late evening sun casting rays on the leaves of a Solomon's seal plant. I focused on the edge of the leaf with just enough depth of field to show the elegant lines in the foliage.'

© GLENYS GARNETT

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Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 53.

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NEWS ROUND-UP

The week in brief, edited by
Amy Davies and Hollie Latham Hucker



New budget-friendly Tenba bag line

Tenba's new 'Skyline' range includes five different sizes, with prices ranging between £35 and £60. Each bag uses soft fabric, moveable dividers, water-repellent exteriors, reinforced stitching and comes with a five-year warranty. The smallest bag is designed for a small camera plus a kit lens, while the largest bag can accommodate a DSLR and up to four lenses.

Free CameraWorld event at Brands Hatch

Photographic retailer CameraWorld has announced a 'live' show, taking place at the iconic racing venue Brands Hatch on 2 August. It will come ahead of another live show happening in London in October. At both shows, customers can expect live speakers, events, show-deals, and the latest gear to try out. More details can be found at cameraworld.co.uk/live.



Leica launches £18k M10 special edition

Limited to just 250 units and costing £18,000, Leica's M10 kit has been designed by Zagato, the luxury car manufacturer. The M10 'Edition Zagato' will be bundled with a Summilux-M 35mm f/1.4 lens. Built from aluminium – the same material used in Zagato's cars – the design includes a set of ribbed grooves and a new handgrip.



Nikon working on 'compact' telephoto

Nikon has announced it is developing a new AF-S Nikkor 500mm f/5.6 PF ED VR lens. Using a similar design to the Nikkor 300mm f/4E PF ED VR lens (pictured), it will be significantly smaller and lighter than other 500mm lenses, potentially making it suitable for using handheld when shooting sports and wildlife.

MIOPS Capsule360 launched via Kickstarter

Described as the 'world's most versatile and compact motion box ever created', the Capsule360 has almost trebled its Kickstarter goal at the time of writing. Compatible with all kinds of cameras, the Capsule360 features 3-axis Motion capability with slide, pan and tilt moves. Pledge at least \$199 for an anticipated December delivery.



© ERNESTO BENAVIDES

BIG picture

Finalists announced for Leica Oskar Barnack Award 2018

THE 12 finalists for this year's Leica Oskar Barnack Award (LOBA) have been announced. This year, 2,500 photographers from a total of 110 different countries submitted entries to the LOBA competition.

Ernesto Benavides of Peru, is one of the finalists. This image is part of his project



'Dredges.' Every year, hectares of forests are lost to illegal gold mining in Peru, but a new unprecedented operation has succeeded in shutting down some illegal mining sites. Those sites are in the Madre de Dios region, where approximately 150,000 acres of forest have already been lost due to illegal mining.

The LOBA has prizes amounting to a cash value of around €80,000, making it one of the industry's most prestigious competitions.

Words & numbers

Photography guides me into the routes where I can stay amazed

Bieke Depoorter

Belgian photographer and member of Magnum Photos

82

Number of years Canon produced film cameras; by officially ending sales of EOS-1V, Canon becomes digital only

SOURCE: WWW.CANON.JP

War photographer
David Douglas
Duncan became an
outspoken anti-war
campaigner



© PHOTOGRAPH BY SHEILA DUNCAN, COURTESY OF HARRY RANSOM CENTER

David Douglas Duncan dies, aged 102

THE AMERICAN photographer David Douglas Duncan, known for his harsh pictures depicting the realities of war, has died in France aged 102. Duncan, known by many simply as DDD, died at a hospital following complications from pneumonia. The former US Marine Corps combat photographer was employed as a staff photographer for *Life* magazine just a month after his honourable discharge from the Marines in 1946.

His work for *Life* often focused on soldiers, shooting in locations such as Korea and Vietnam. Later in his career he would become an outspoken anti-war campaigner, advising young photographers to use their cameras as 'political weapons'. He was known as well for his photos of the artist Picasso, with whom he came to form a close bond, capturing his life at home and in the studio.

Duncan is also credited as helping to propel the success of Nikon, then a little-known camera manufacturer, after a chance encounter while on assignment in Japan in the 1950s. Throughout his coverage of the Korean War, Duncan mounted Nikkor lenses on his Leica rangefinders. On the advice of Duncan, another two *Life*



© DAVID DOUGLAS DUNCAN, COURTESY OF HARRY RANSOM CENTER

Duncan's work included powerful images of combat during the Korean War

photographers covering the Korean War purchased Nikon equipment. The Korean War had started during a bitterly cold winter, during which the Nikon equipment proved to be more resilient than other cameras.

Duncan's championing of the quality of Nikon and Nikkor lenses popularised the brand, helping to establish the post-Second World War Japanese camera industry. In recognition of this role, Nikon

presented him with the 200,000th Nikon F camera in 1965.

An archive with more than 100,000 prints, negatives and transparencies, as well as field notebooks, publications and manuscript materials documenting DDD's life and career, is held at the Harry Ransom Center in Austin, Texas. To see an online gallery of more than 600 of Duncan's images, visit <https://budurl.me/DDD2018>.



Firmware updates for X-H1 and X-T2

FOLLOWING AN announcement earlier in the year, free firmware updates for the Fujifilm X-H1 and X-T2 compact system camera models are now available.

Fujifilm's update for the X-T2 had already been released in May, but after several users reported problems, the update was removed. Presumably, these issues have now been ironed out for the newer version.

New functions, available via the updates for the two flagship X-series models, include several improvements, such as the addition of Focus Bracketing, compatibility with Fujifilm's new cinema lenses and enhanced autofocus. The update for either camera can be downloaded from the Fujifilm website.



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Two compact Samyang lenses announced

TWO NEW Samyang lenses have been added to the budget optic manufacturer's line-up.

First up is the 'tiny but wide' 24mm lens for Sony full-frame cameras. The AF 24mm f/2.8 FE is a lightweight wideangle lens, which inherits the same image quality of Samyang's wideangle series, while also boasting a quiet, fast and accurate autofocus system.

Weighing in at just 93g, and measuring only 37mm long (without the hood and rear cap), the lens design consists of 7 elements in 7 groups. Samyang says that the lens delivers high resolution from the centre to the corners of every image. Three aspherical lenses and two high-refractive lenses along with Ultra Multi Coating are



The Samyang AF 85mm f/1.4 EF is due to arrive in July

designed to reduce chromatic aberrations and unnecessary light dispersion.

Scheduled to go on sale in the UK from July, the Samyang AF 24mm f/2.8 FE Sony lens will be priced at £279.99.

Canon users also get a new lens, with the addition of an AF 85mm f/1.4 EF

autofocus lens. Another compactly designed lens, the Samyang AF 85mm f/1.4 EF weighs 485g, and measures 72mm long (without hood and rear cap). It has been designed with 9 optical elements in 7 groups, and again promises to deliver high resolution from corner to corner.

Ultra Multi Coating is designed to prevent ghosting and flare, while hybrid aspherical glass and Samyang's advanced lens technologies promise to further improve resolution. Samyang also says that the lens is capable of producing 'beautiful bokeh', making it the ideal choice for portrait photographers.

The retail price of the Samyang AF 85mm f/1.4 EF lens is £599.99, and it will go on sale in the UK from July as well.

Manfrotto launches new travel tripod trio

A NEW set of travel tripods has been added to Manfrotto's premium line-up. The new Befree Advanced carbon version has been designed to be as lightweight as possible, while still offering class-leading performance. It includes the Advanced 494 aluminium Centre Ball Head and carbon fibre legs, weighing in at just 1.25kg.

Meanwhile, the larger Befree GT travel tripod is available in both aluminium and carbon fibre, with a design inherited from the Befree Advanced range. It folds down to 43cm, but can take loads of up to 10kg.

Finally, the Befree Live Carbon video travel tripod completes the carbon fibre Befree tripod lineup. Prices for the tripods range from £239.95 up to £399.95.



The aluminium version of the high-end Befree GT



The Befree Advanced Carbon travel tripod

For the latest news visit www.amateurphotographer.co.uk

Back in the day

A wander through the AP archive. This week we pay a visit to July 2005



THIS week we are going back to 2 July 2005. Digital was taking over by 2005, but AP was still proudly giving away film from the sadly missed Konica Minolta. Other camera magazines back then were acting like film was as relevant as a Penny Farthing, but for AP, the interest has always been in how and why we make photographs, rather than obsessing about the technology per se. Not that we were sticking our head in the sand, as the very matter-of-fact cover lines about 5MP compacts reveal. Not sure any of these bad boys would still qualify as 'stylish' 13 years later... Summer was definitely in the air, as evidenced by a very colourful feature on photographing summer flowers. Meanwhile, monocled stalwart Roger Hicks was in a philosophical mood, asking whether we expect our subjects to live in 'picturesque decay' just so we can take more interesting photos of them. He'd clearly just been to the current Deputy Editor's house.



We had a big feature on photographing summer flowers



Viewpoint John Gilbey

Myriad decisions are involved in the act of taking a photo – do you take it or leave it?

Which is more memorable, the photograph you take or the one you don't? If that sounds a bit strange, just bear with me for a moment. When you capture an image there is often the hope that, by hitting the shutter release at exactly the right critical moment, you will be joining the fellowship of the classic photographers and giving another timeless artwork to the world.

But what about the masterpieces you don't take? I don't mean the ones we miss, trying to juggle lens/shutter speed/aperture/ISO/focus combinations instead of being ready when the picture presents itself – we all have a raft of those tragic 'fish that got away' stories. I mean the images that we see form in the viewfinder and choose not to capture.

Maybe an example will help. A couple of years ago, I was on the train from Denver to San Francisco – a 34-hour journey that carries you through the Rocky Mountains of Colorado, across the badlands of Utah, the deserts of Nevada and the Sierra Nevada of California. It was a reconnaissance trip for a bigger project,

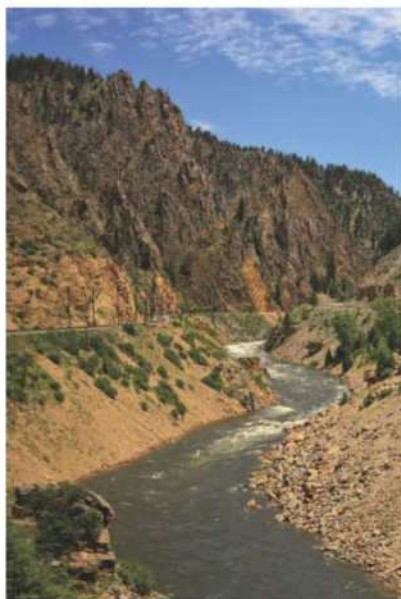
and I was concentrating on the amazing, diverse and magnificent landscapes as they rolled by – but around me, my fellow passengers were an equally engaging bunch who could have formed a great project in their own right. Washed-out gamblers heading for Reno, earnest young men who would alight at Salt Lake City and simply dressed, deeply religious families travelling to northern California.

Through the Rockies, the track clings close alongside the wild, fast Colorado River and cheerful hordes of young people were riding rafts downstream as we came past. Many waved, but one group stood up, turned away from the train then collectively dropped their shorts and mooned us. I'd been taking pictures of the rafts, the camera was to my eye, my finger was on the release and the image was focused – but although it would have made a hugely striking shot I didn't take the picture.

Why? Well, surrounded by young families and God-fearing traditional folk I was worried what they would think. I'd be on the train with some of them for another 30 hours – and I didn't want to come over as debauched, salacious or just weird. It was clearly a concern shared by the train conductor, who immediately apologised on behalf of Amtrak: 'Sorry folks, I guess you now know why we call this stretch "Moon River"...' My moral stance was slightly undermined when the elderly patriarch of the four-generation family nearby leaned around the seat and said, 'Did you get any good ones?'

I shook my head, and there followed a long, rambling conversation about families, travels and farming while the landscape of Colorado became increasingly coloured by the afternoon sun. I never asked his name and I didn't ask to take his picture; somehow it would have spoiled the moment. I have several thousand pictures of the landscapes from that trip – but the mental images of my companions are just as real. Sometimes, that is enough.

John Gilbey is a writer and photographer based in west Wales. He tweets as @John_Gilbey.



© JOHN GILBEY

The Colorado Continental Divide – but the images we choose not to take are just as real

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 26 and win a year's digital subscription to AP, worth £79.99

In next week's issue

On sale Tuesday 3 July



© JAM NDIR

Face time

How to transform your outdoor portraits by adding movement to your images



Lightroom tips

James Paterson shows you how to use Lightroom and Photoshop in tandem

City of Excess

Zeiss Photography Award winner Nick Hannes on capturing life in Dubai

Tamron 70-210mm f/4 lens

Fine optics at an attractive price from Tamron's latest telezoom

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

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© CHRIS EVAN



'Cuban Car'
by member
Martin Patten

© MARTIN PATTEN



Watford Camera Club
members, by member
Richard Wilson



'Jumping
Ahead' by
member Terri
Tezz Adcock

© TERRI TEZZ ADCKOK

Join the Club

Watford Camera Club

Church Road, Watford

This week we focus
on a mutually
supportive club

When was the club founded?

Watford Camera Club was originally founded in 1903. It closed during the early part of the Second World War but, happily, reformed in 1944.

What does the club offer new members?

We offer all members training events. They range from Camera 101 sessions aimed at newcomers to photography, to monthly critique sessions where members are encouraged to bring along samples of work and are given tips on how to improve their photography. Studio portrait sessions are also held from time to time, allowing all members to gain valuable experience in working with a professional lighting rig and models. We also run Adobe Lightroom and Photoshop sessions, and in addition, our more-experienced photographers share tips on composition and photographic techniques.

Describe a typical club meeting.

There are very few 'typical' club evenings. One evening a month is a club competition evening for either prints or projected digital images. The other meetings are a mix of practical evenings, guest talks by professional photographers or members talking about their work. We also arrange regular field trips to places such as Bushey Park (for the Stag Rut in October), point-to-point races, rugby matches and other sporting events. Being close to London, we also make regular trips to do street photography and we try to visit a photo exhibition at the same time. A trip to Belgium, France or the Netherlands is also organised each year.

Do you invite guest speakers?

We usually have between 15 and 20 guest speakers each season. They are usually professional photographers working in a wide range of genres, from

landscape and natural history to sport, architecture, food and macro.

Do members compete in regional or national competitions?

Yes, members are encouraged to submit work to both regional and national competitions, including those organised by the Federation of North West London Photographic Societies and the Ron Wake Memorial Trophy. Members also regularly enter Federation Internationale de L'Art Photographique (FIAP) events.

Has the club, or individual members, ever won any big competitions?

The club has won the Ron Wake competition on three occasions. Richard Wilson has also won the North West London Federation trophy and Lloyd Moore won Best Overall image in the Neath and District National Competition. Steve Meekins' 'Jumping Gerkin' image featured in the RPS touring exhibition.

What about national photographic society distinctions?

We currently have one member with ARPS and five with LRPS. We also have members with BPE 1 awards. Twelve of us are working towards their ARPS, LRPS, BPE, CPAGB or FIAP awards.

What are the most popular photographic genres among your members?

The most popular ones are natural history/wildlife or sport. Some of us also do music and event photography, street, still life, travel, cityscapes and architecture.

How old are your members?

We currently have 80 members; our youngest member is 15 and the oldest is 75, with a good mix of ages in between.

What are the club's goals for the future?

Our goal is to continue offering a mutually supportive club which encourages members to improve their photographic skills and inspires them to gain RPS and other photographic societies' awards.

Club essentials

Meets Every Thursday evening from September to June (except for Christmas and Maundy Thursday) at The Friends Meeting House, 150 Church Road, Watford WD17 4QB, 7.45-10pm.

Membership Annual fee £65. Anyone who joins the club after Christmas pays a reduced monthly sliding scale membership fee. Discounts are offered to Family memberships. Students and Senior members (65+) are also eligible for reduced membership fees. Visitors are welcome to attend two meetings free of charge.

Contact info@watfordcameraclub.org.uk

Website www.watfordcameraclub.org.uk/



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Technique AIRSHOW PHOTOGRAPHY



Mark Lynham

Mark Lynham is passionate about aviation photography and is based in Buckinghamshire. He discovered photography rather late in life, and has gone on to win the Guild Of Photographers 'Photographer Of The Year' Award for 2016 and 2017. You can see more of his work on his website: www.marklynham.com.



USAF F-22 Raptor heading out for its display at the Royal International Air Tattoo
Canon EOS-1D X Mark II, 500mm + 1.4x III, 1/1250sec at f/5.6, ISO 125

KIT LIST



◀ Telephoto lens

To stand a chance of getting some decent shots of aircraft flying, you really need to get as close to the action as possible. Something like the Sigma 150-600mm lens is ideal.



◀ Wideangle lens

For static shots of aircraft you need to use a wideangle lens; a 24-70mm will be ideal for this, although you can go super wide and try some arty shots. Such a lens is also very useful for formation display teams.

Airshows are go!

With the airshow season upon us and the RAF celebrating its 100th birthday, **Mark Lynham** tells you all you need to know about photographing birds of steel

Airshows offer a great day out and a number of fantastic photographic opportunities. There will be something for everyone, whether you're into the old Battle Of Britain type aircraft, fast modern military jets, the many air display teams or just wandering around the static displays and merchandise stalls. To capture the variety of subjects you can use different techniques and camera settings, some relatively straightforward and others

requiring much more practice, such as panning with fast-moving aircraft or capturing the motion in the rotor blades of old aircraft or helicopters.

So the day of the airshow has finally arrived. You've bought your Super Earlybird Ticket; packed your bag with all your kit; charged all your batteries; taken as many memory cards as you can; remembered to pack your sunscreen, water and food – and it's time to head off. With

Final display for the Belgian Air Force pilot 'Gizmo' at the Scampton Airshow
Canon EOS-1D X Mark II, 500mm + 1.4x III, 1/80sec at f/10, ISO 100



ALL PICTURES © MARK LYNHAM



◀ Spare batteries/cards

You will be taking a lot of pictures over the course of the day so carry as many spare batteries and cards as you can. Try to get cards with fast write speeds of 100MB/s or faster.



◀ Air blower

This is great for getting rid of the dust on lenses and for blowing away any possible dust debris from inside the camera body in between changing lenses. For me, the Giotto's Rocket Air Blower is essential.



◀ Waterproofs

The weather can change very quickly so I always have some waterproof clothing in my bag. You can get very cheap waterproof jackets and trousers, and these will pack neatly into your equipment bag. Trespass Qikpacs are great.

Technique

10 simple steps

From preparation and packing, to camera set-up and shooting advice

1 Prepare for the day

Make sure that you start getting ready a couple of days before the airshow; this way you get plenty of time to check everything.

2 Sunscreen

An often overlooked necessity. Try to have some sunscreen in your bag at all times – chances are you'll be in the sun for long periods.

3 Arrive early

Airshows can be incredibly busy so if you want a certain spot along the flight line, you're going to need to get there really early.

4 Look for light

Check the direction of light and then follow the displaying aircraft to see where the light falls best on them.

5 Clouds are your friends

If there are clouds then use them in your shots; they add so much more impact than a plain sky, as clouds can add drama.

6 Composition

Give some thought to composition, especially with display teams. Include the smoke, and with single jets give them some space in the image to fly into.

7 Shutter speed

Use shutter priority mode to dial in your shutter speed: around 1/1250sec for fast jets and 1/80sec for propellers and panning.

8 Image Stabilisation

For low shutter speeds and panning, you will want to turn this on if your lens offers a suitable mode when panning. Typically it will be Mode 2.

9 White balance

I use flash white balance for most of my photography as it adds a little warmth and keeps my colour balance constant.

10 Ticket

Don't forget your ticket! Put this somewhere safe a couple of days before the show. I put it in a pocket in my camera bag.

➤ the ever-increasing popularity of airshows it's important to arrive early if you are planning to take certain shots, and particularly if you want to get a centre flight-line spot. Once there you can settle in for the day.

The weather

You can never quite predict the weather, so the best advice is to prepare yourself for all occasions. If it looks like it will be a sunny day, make sure you take some high-factor sunscreen, a hat and water to keep you hydrated. Baseball caps

are great as you can turn them around when using the camera to add extra protection for your neck. You may be standing in the same spot for many hours, so have everything to hand, including your food for the day. It might also be a good idea to pack a lightweight raincoat and waterproof cover for your camera and lens, and ideally ones that will pack neatly into your equipment bag. Most decent bags also come with a waterproof cover.

The weather plays a large part in the shots that you will get, so you need to factor this into your images.

MARK'S TOP TIPS FOR AVIATION SHOTS



Static displays

There is normally a good choice of static displays and this is where you can see the aircraft up close. Generally a wideangle lens will be used here, but don't forget to also try to use a longer lens to get more detailed shots of certain parts of the aircraft, like the cockpit, for example.



Take-off and landing shots

These action shots are great images to get in the bag, but you will need to arrive early to get near the flight line; also you will need to master the art of 'panning the camera' where you drop your shutter speed right down to get some blurred background. Shutter speeds of around 1/80sec will help you achieve this.



Display teams

Everyone loves the display teams gracefully creating their formations with smoke trails that can create wonderful images, as well as their heart-stopping high-speed passes. This is a time when ideally you could use both the wideangle and telephoto lenses to get a mixture of images.



If there's bright sunshine with no clouds then you want to see where the light is best on the displaying aircraft; at certain angles you may get harsh shadows, and shooting into the sun will put the aircraft into darkness. Nonetheless, there will be parts of each display where the light will work well on the aircraft, and it will be down to you to look for these. Don't feel disappointed on a cloudy day; I personally favour clouds over a blue sunny sky as you can add so much more drama to an image with dark clouds. And even if there are just the

odd clouds around on a sunny day, try taking shots that include them. This is something that is often overlooked in airshow photography, but a little cloud can add real impact.

Slow shutter and panning

Panning has to be the most essential technique in the arsenal of an aviation photographer and something worth spending time practising and mastering, as the results can be truly stunning. Panning involves slowing the shutter speed down and following

You can't beat a full propeller disk.
Rich Goodwin and his Pitts Special displaying at the Scampton Airshow
Canon EOS-1D X Mark II, 500mm + 1.4x III, 1/125sec at f/5.6, ISO 100

your jet with an end result of a nicely blurred background while retaining a sharp image of the aircraft – thus evoking a feeling of movement. It's ideal for not only take-off and landing shots, but also for planes taxiing in and out.

Try standing with your feet apart and facing forwards, using your hips to turn your body from left to right, or vice versa. Track the plane steadily in the viewfinder, using AI Servo focus mode (in Canon cameras) and single-point focus, and then fire off some shots using burst mode while continuing to track the plane as it comes by – hopefully you will have a couple of sharp shots. If your lens has image stabilisation, then switch this to mode 2 which is suitable for panning. I find that back button focusing also helps with panning.

Slowing the shutter is also essential for propeller and rotor blades, as there is nothing worse than seeing a Spitfire or a Lancaster with frozen propellers – it will just look like an Airfix model hanging from your ceiling. Of course the 'Holy Grail' of any propeller shot is to get a full circle, but this will require tremendous practice and you will need shutter speeds of under 1/80sec to be able to achieve this.

Camera settings

With any subject there will always be different ways of shooting it, but with aircraft that are moving – be they jets, helicopters or older propeller aircraft in the air, taking off or landing – the common denominator is shutter speed, ➤



Fast jets

These are fast and loud, and for me, it's what I go for. You will have the opportunity to photograph the jets with afterburners on, producing tight turns, and from all angles. Depending on the weather conditions you may also see 'fluff' on the wings which can be very dramatic.



Propellers and rotor blades

Without doubt this is the hardest to capture well, as you need to slow your shutter speed right down so you don't get that 'Airfix model hanging from the ceiling' look with static blades. Shooting at low shutter speeds with a long lens takes considerable practice, but when you get it right the images will look fantastic.



Ambient shots

Sometimes it's nice to photograph the human element to an airshow. This may include taking photos of pilots talking to members of the public, aircrew going about their business, or capturing the planes displaying with the large crowds included, thus showing the essence of what an airshow is about.

Technique AIRSHOW PHOTOGRAPHY



Supermarine Spitfire from the Imperial War Museum displaying at Shuttleworth this year
Canon EOS 5D Mark IV, 500mm + 1.4x III, 1/160sec at f/10, ISO 100

➤ which is why I recommend shooting in TV mode (shutter priority) so you can change settings quickly. I also put the ISO mode into auto and use exposure compensation to dial in the correct exposure. With regard to metering mode, I know some who like to use spot metering for aircraft in the sky, but I have found this to be a hit-and-miss method, so I prefer to use either centrewighted or more typically evaluative metering.

With aircraft in the sky the metering will typically make the aircraft very dark as it is trying to expose for the sky, so you will just

need to increase the exposure compensation to compensate for this. Check the LCD or, better still, use your histogram. On all counts though, a slightly underexposed image will be better than an overexposed image as with post-processing you will be able to rescue the image, but an overexposed image with clipped highlights will be beyond repair.

Shutter speeds

There will be a difference in the shutter speeds when taking a photo of a fast-displaying jet and an old propeller aircraft or helicopter. For

a fast jets display, I would recommend a shutter speed of around 1/1250sec, to freeze the action as the planes turn or come by, especially if they have some moisture (fluff) coming off the wings. Whereas with old aircraft and helicopters you will need to be down towards 1/125sec or even lower if you can; 1/80sec is ideal but it will take some practice to get a sharp image. These slower shutter speeds are also ideal for take-off and landing shots as they help to capture the natural feel of movement and blur out the background.

Upcoming airshows

30 June-1 July
Wales National Airshow

6-8 July
Southport Airshow

7 July
Yeovilton Air Day

13-15 July The Royal International Air tattoo

14-15 July Flying Legends Airshow

16-22 July
Farnborough International Airshow

27-29 July
Sunderland International Airshow

4 August
East Kirkby Airshow

11-12 August
Blackpool Airshow

16-19 August
Eastbourne International Airshow

18 August
Shuttleworth Flying Proms

18-19 August Biggin Hill Festival Of Flight

25-26 August
Rhyl Airshow

30 August-2 September
Bournemouth Airshow

22-23 September
Battle of Britain Airshow

For more details, visit www.britishairshows.com/british-uk-airshows-2018-calendar-dates.html.



The Red Arrows 'Synchro Pair' crossing each other at the Royal International Air Tattoo
Canon EOS-1D X, 300mm + 2x III, 1/2000sec at f/9, ISO 1000

Why it works Crossover jets

THIS is a shot that we all love to capture, but if you are trying to get an image of two jets coming in from opposite directions, keep both eyes open. This will give you a good indication as to when to start shooting. You'll need to decide on which jet to focus on and hope that it's the one that

crosses in front. Follow your jet, and then with your free eye wait until the other comes into view. Once in view, start shooting in burst mode until the jets have crossed over and hopefully you will stand a better chance of getting the shot you want.



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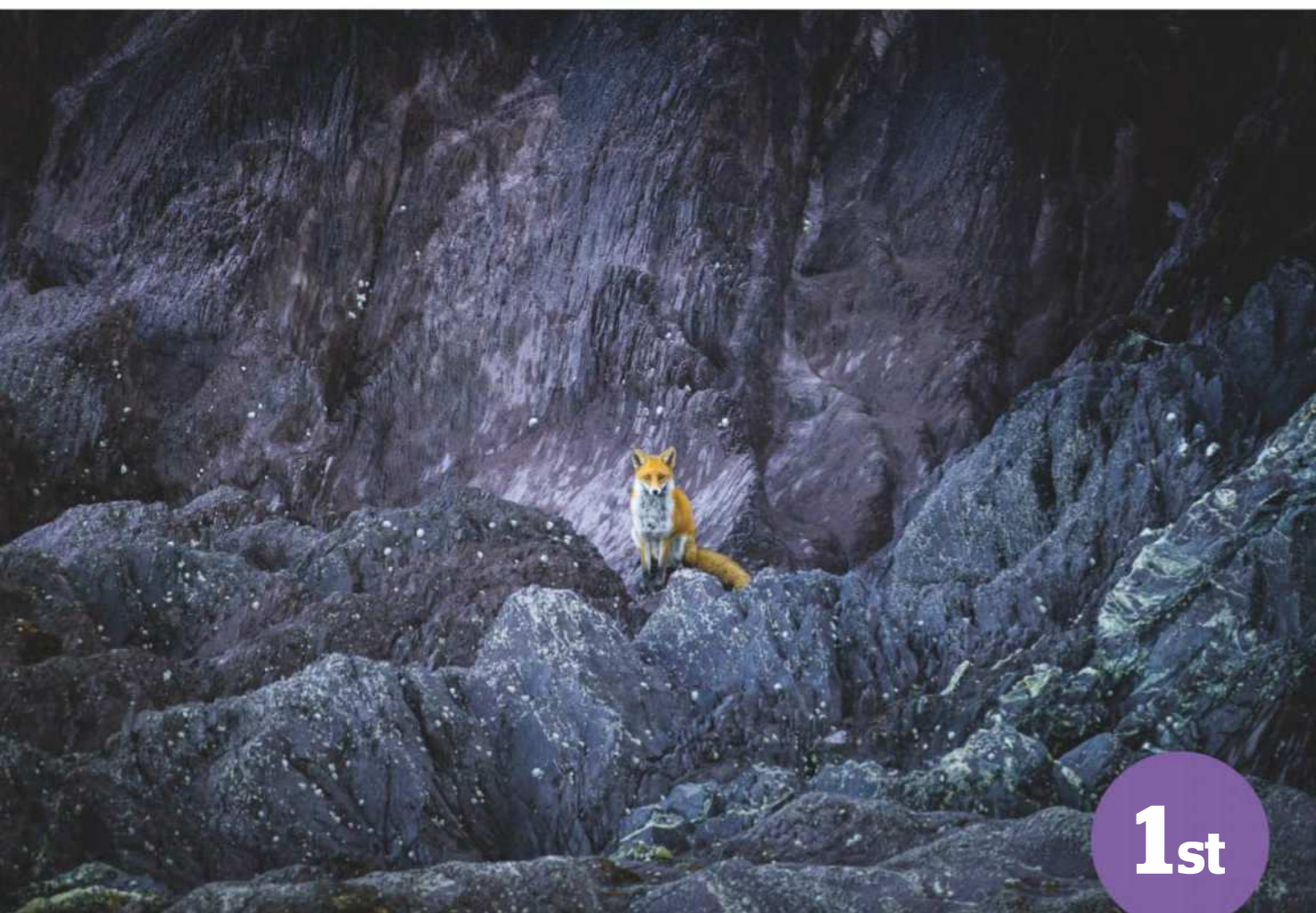
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VisitEngland The VisitEngland logo, featuring a stylized red rose.



Amateur Photographer of the Year

We bring you our favourite top 30 images uploaded to Photocrowd from Round Two, **Fur and Feathers**, with comments by the AP team



1st

Round Two **Fur and Feathers**



CHRIS MARTIN from Dublin is the winner of Round Two of APOY 2018. Chris takes home a Sigma 150–600mm f/5–6.3 DG OS HSM Contemporary lens balancing superb optical performance with lightweight and compact construction. The lens is dust and splashproof, making it ideal for shooting in the field. It also features a detachable tripod socket for convenient handholding. The prize includes a Sigma TC-1401 Tele converter. The combined value is £1,099.99.

1 Chris Martin Ireland 30pts

Nikon D810, 200–500mm, 1/400sec at f/5.6, ISO 4000

Chris was putting his camera away when he spotted the fox on the beach, which goes to show that sometimes the best opportunities arise when you're almost ready to quit. The shock of orange among the purple-tinged rocks works brilliantly, because the colours sit opposite each other on the colour wheel and, as such, are complementary. The light was fading so he had to boost the ISO to get the picture, but use of noise reduction software has allowed him to reduce the effects and produce a striking image.



4th


3rd

3 Prashant Meswani UK 28pts

Canon EOS 5D Mk III, 150-500mm, 1/250sec at f/9, ISO 1600

Little owls are birds of farmland, and feast on worms and insects. These beautiful creatures are best seen in the evening when they hunt, but owing to their excellent camouflage they can be difficult to spot among the tree branches. In order to freeze the action, while throwing the background out of focus, Prashant has used a shutter speed of 1/250sec and an aperture of f/9, which required him to use an ISO of 1600. The composition is lovely, with strong eye contact from the bottom owl, and just enough space left around the birds.

5 Terry Wall UK 26pts

Canon EOS 7D Mk II, 100-400mm (with 1.4x extender), 1/1000sec at f/11, ISO 400

Bobcats are a relatively rare sight in Yellowstone National Park, but when they are seen they tend to be found in rocky areas and near rivers. Terry has done a great job of not only finding one, but also communicating a sense of its environment. These mammals are usually solitary, and leaving so much space around the subject helps to give this impression. The shapes created by the snow carry the viewer's eye across the picture where it is promptly halted by the cat.


2nd

2 Steve Palmer UK 29pts

Pentax K-5 IIs, 300mm, 1/500sec at f/8, ISO 400

Early sunlight has given this picture a fantastically warm orange glow. The positioning of the grebe is spot on, with plenty of room for it to 'travel' into. With its wings outstretched you get the impression that it's about to take off. Steve obviously spent some time observing the bird's behaviour, which has paid off - it's a cracking shot.

5th

4 Kellie Netherwood UK 27pts

Canon EOS 5D Mk III, 100-400mm, 1/250sec at f/8, ISO 800

To create this painterly picture Kellie will have had to overcome various technical challenges, including potential problems with exposure, focusing and composition. She has proven herself to be a master of all three. The scene is well exposed; focus is expertly trained on the foreground bird; and the balance of sky, trees, snow and swans is perfect.

6

6 Nick Hurst UK 25pts

Nikon D850, 600mm, 1/1250sec at f/6.3, ISO 280

First light reflected off the water has resulted in wonderful bokeh here. The gannet was basking in the sun at Bempton Cliffs in North Yorkshire.



10

10 Nick Hurst UK Opts

Nikon D850, 600mm, 1/1000sec at f/6.3, ISO 320

Nick has gone for a tight crop and a square format for this shot of a mountain hare, and it works well.

15 Chris Martin Ireland Opts

Nikon D810, 600mm, 1/100sec at f/4, ISO 4000

Getting down low might have been bad for Chris's back, but it helped him to secure a lovely intimate picture of this red squirrel.

15



7

**7 Fred Linney UK 24pts**

Nikon D7100, 16-85mm, 1/8sec at f/6.3, ISO 2000

This shot of Fred's dog Clover was taken handheld in a relatively dark room, so he has done a brilliant job of keeping everything sharp while revealing detail.

11



12

**11 Eric Browett UK 20pts**

Nikon D7100, 80-400mm, 1/500sec at f/5.6, ISO 140

Attending a photographic workshop allowed Eric to compose an unusual shot of the bird among the heather. The depth of field is just right – allowing the background flowers to remain identifiable.

12 Alan Meek UK 19pts

Canon EOS 7D Mk II, 70-200mm (with 1.4x extender), 1/2500sec at f/5.6, ISO 1000

Alan had to employ a fast shutter speed (1/2500sec) to catch this osprey making off with a trout. Keeping the eye visible through the wing is a nice touch.



8



9



13

8 Warren Christmas UK 23pts

Panasonic DMC-GX80, 12-32mm, 1/500sec at f/5.6, ISO 800

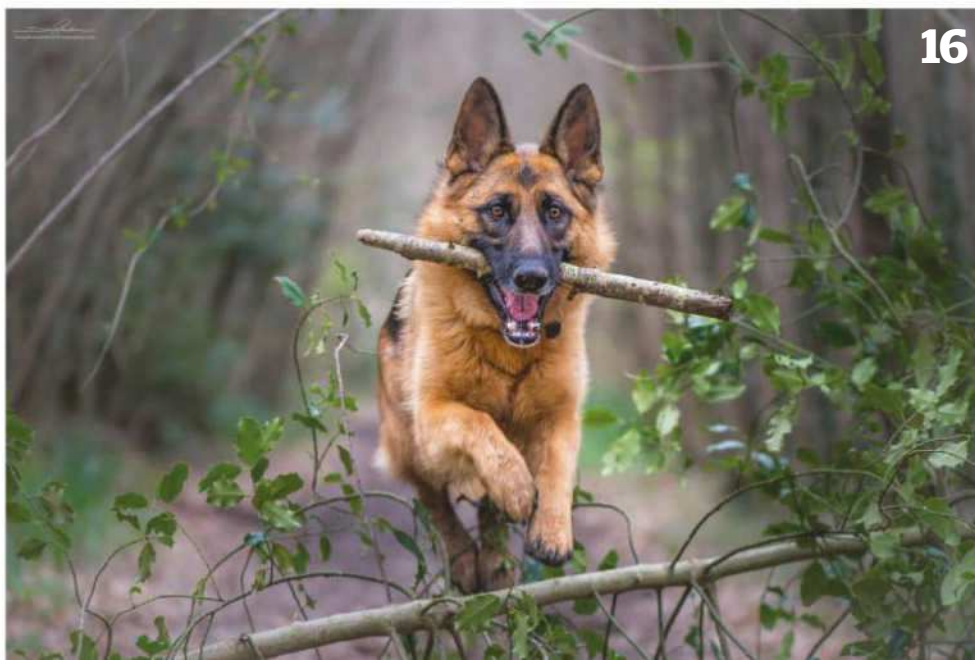
Warren was looking down from the 11th floor of a cruise liner when he saw these gulls following the boat.

9 Jean Rolfe UK 22pts

Nikon D850, 500mm, 1/1000sec at f/8, ISO 1000

Showing an aspect of an animal's behaviour can result in memorable pictures, and this shot of kingfisher courtship is a great example.

14



16

13 Wayne Howes UK 18pts

Canon EOS 6D, 100-400mm, 1/320sec at f/5.6, ISO 200

The path through the crops acts as a great lead-in line, which gives a sense of depth. Wayne describes this shot as lucky, but he clearly has a great eye.

14 Leonard Loh UK 17pts

Nikon D800, 80-400mm, 1/1250sec at f/7.1, ISO 200

The band of pink at the top of the picture echoes the colour of the flamingo and stops the viewer's eye from wandering out of the frame.

16 Doug Richardson France 15pts

Nikon D800E, 105mm, 1/500sec at f/2.8, ISO 100

While walking his dog Doug threw her a stick and she rewarded him by jumping over the branches. He only had his 105mm macro, but it did the job.



17



18

17 Sirsendu Gayen India 14pts

Nikon D610, 15-30mm, 1/60sec at f/18, ISO 640

A hermit crab emerges from its shell on Radhanagar Beach, Havelock island, India. The cool, neutral-coloured background works well against the red.

18 Neil Burnell UK 13pts

Nikon D810, 150-600mm, 1/800sec at f/8, ISO 720

Converting the picture to black & white emphasises the texture of the bird's feathers, and works well with the simple line of the wire.



21

21 Richard Whitson UK 10pts

Canon EOS-1D X, 400mm, 1/1600sec at f/5.6, ISO 2000

Richard noticed a stonechat building a nest and using the same perch before dropping down into the undergrowth.



22

25 Malcolm Yates UK 6pts

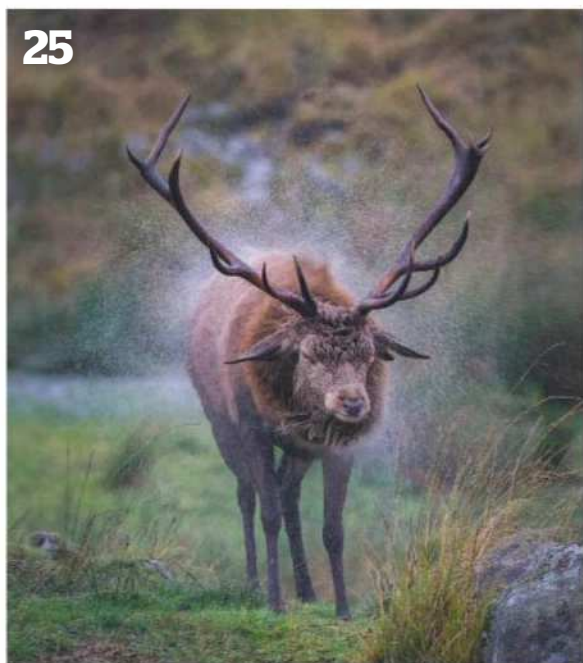
Sony ILCE-7M2, 150-600mm, 1/320sec at f/5.6, ISO 3200

Catching the deer shaking water off gives this picture a sense of movement.

22 Henrik Spranz Austria 9pts

Canon EOS 5D Mk III, 400mm, 1/1000sec at f/2.8, ISO 1600

Seeing a red fox in beautiful evening light must have been a treat for Henrik.



25

26

26 Danny Jenks Unknown 5pts

Nikon D5300, 500mm, 1sec at f/18, ISO 3200

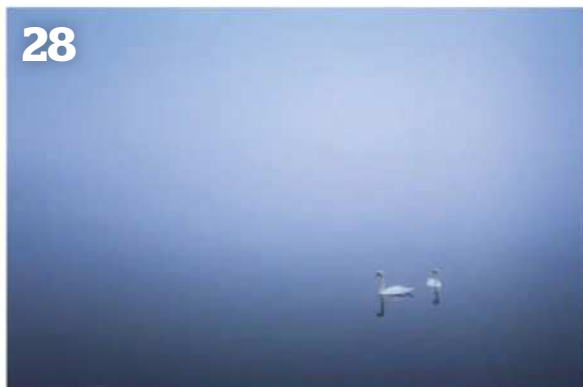
Photographing the puffin from behind is an unusual, and clever, take on the subject. The lovely wash of white is created by the wall of a lighthouse on the Farne Islands off Northumberland.

29

29 Eran Gissis Israel 2pts

Canon EOS 6D, 300mm, 1/250sec at f/4, ISO 2000

The red fox is framed perfectly by the vegetation, which gives the viewer a sense of its natural environment.



28

28 Richard Moore UK 3pts

Canon EOS 6D, 17-40mm, 1/8sec at f/4, ISO 100

A pair of swans emerge, as if by magic, from the early morning dense fog before they disappear back into it.





John Mihopoulos
Germany 12pts
 Canon EOS-1D X Mk II, 500mm,
 1/1000sec at f/6.3, ISO 500
 Spotting a reed warbler
 singing in dense
 vegetation is no mean
 feat, and John has done
 well to isolate the bird.

19

20

20 June Morrissey UK 11pts

Canon EOS 5D, 70mm, 1/200sec at f/6.3, ISO 1600

Boosting the ISO to 1600 was the only way to secure this atmospheric shot of a pygmy hippo – it was worth the risk.


23

23 Henrik Spranz
Austria 10pts

Canon EOS 5D Mk III,
 400mm, 1/2500sec at
 f/4.5, ISO 640

This is a lovely
 behavioural shot.
 It looks as though
 the ground squirrel
 in the background
 is just about to
 pounce and steal
 the shepherd's purse
 off the one in
 the foreground.


24

27

27 Chris
Fletcher UK
4pts

Canon EOS 60D,
 24-105mm, 1/1250sec
 at f/4, ISO 100

The light in this
 picture is quite
 Turner-esque, and
 the shape of the
 trees is distinctive
 enough to create
 some striking
 silhouettes.



24 Martin Smart Canada 7pts

Canon EOS 7D, 500mm, 1/640sec at f/5.6, ISO 640

These polar bear cubs were playing in the snow on the shores of the Beaufort Sea at Kaktovik in Alaska when Martin photographed them.

Ruth Hayton UK

Canon EOS 5D Mk III, 150-600mm,
 1/8000sec at f/5.6, ISO 4000

Photocrowd users voted Ruth's kingfisher shot as their favourite – with two other kingfishers taking 2nd and 3rd place.

**CROWD
 WINNER**

30 Linda
Wride UK 1pt

Nikon D300,
 16-85mm,
 1/1000sec at f/4.5,
 ISO 1000

Linda has found a totally unique viewpoint of the white horses of the Camargue. The black & white treatment works well too.


30

The 2018 leaderboard

Neil Burnell scores 13 points in the second round, bumping him into first place, while the rest of the leaderboard shows all tied positions. As Chris Martin, Nick Hurst and Henrik Spranz have two images each in the Top 30 in this round, only their highest-scoring image counts.

1	Neil Burnell	37pts	6	Prashwant Meswani	28pts
2	Chris Martin	30pts	6	Rob Amsbury	28pts
2	Pawel Zygmunt	30pts	8	Kellie Netherwood	27pts
4	Steve Banner	29pts	8	Tim Crabb	27pts
4	Steve Palmer	29pts	10	John Bauch/Terry Wall	26pts

To enter and find details of the upcoming rounds of APOY 2018 visit www.amateurphotographer.co.uk/apoy and click Enter Now

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LETTER OF THE WEEK

Photo stories

After your recent mentions about the lack of outlets for quality photojournalism in our modern celebrity saturated society, I'm pleased to see that you have decided to do something about this sorry state of affairs yourselves by publishing what appears to be (and I hope is) a new series showing the work of some of these brave and noble individuals. Well played, AP! Your report about Patrick Brown's experiences photographing the Rohingya refugee crisis (*Photo Stories*, AP 9 June) was very moving and upsetting, but I strongly feel that we should not be shielded from such stories for fear of causing offence. There are plenty of pretty, picture-postcard landscape photos and cute animals elsewhere in the magazine (and I do like those, too), but this is important work and I hope that you continue to make room for it. AP is, as always, in a different league from your competitors.

Neil Northgate

Thanks, Neil. Look out for more powerful and fascinating *Photo Stories* in the months ahead – **Nigel Atherton, editor**

Win!

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www.samsung.com/uk/memory-cards/



Heavy, man

In the late '90s, I had a Nikon F4 with 50mm f/1.4 lens, but it was so heavy to lug about, I sold it and bought something lighter. Fast forward to now and Nikon and Canon still sell digital pro SLRs with mega-heavy battery packs. But why should this be, in a digital

age when they don't have to transport film? I recall that in the '70s Olympus sought to buck the trend with heavy cameras by introducing the light and compact Olympus OM-1. As a photographer for the past 40 years who has been lugging heavy cameras about, I suffer with back issues, so I have to use smaller and lighter cameras. Yet Nikon and Canon sell 'macho' cameras designed to give photographers hernias. What gives?

Andrew Redding

A fair point, though Canon and Nikon both have much lighter mirrorless models too, and there is a lot of speculation that we'll see a full-frame mirrorless model from one or the other (or both) this year. And of course, there is a wide range of



The Nikon D5 weighs a whopping 1.4kg with battery



This is a scan of a photo by Gerald which he printed using the Easy Photo app

lightweight mirrorless models from other makers. You can't blame Canon and Nikon for not abandoning the profitable SLR market altogether, particularly at the pro end of the market, where not everyone has changed to mirrorless – **Geoff Harris, deputy editor**

Printing success

I read with interest the letter titled 'Printing profiles' from Glyn Hopping in *Tech Talk* (AP 26 May). I too have experienced the same problems with Epson printers. I have found that Epson printers (I have three) do not like Adobe, and will constantly produce poor-quality prints, regardless of which setting you use, when you use the Adobe print menu. Epson customer service have a resolution to this problem. They will send you a link to update the drivers relating to your product number and a link to download the Epson Easy Photo printing app. The app is available online, but I have found that the app from the Epson link sent to me seemed to work a little better. Do all your usual editing and adjustments using Photoshop. When you want to print, move the relevant images to the Easy Photo system and print them; the master copy remains in your normal storage system, and cannot be lost or corrupted. Use Epson best-quality paper and set the print menu to high quality. A bit slow, but worth it. You will get superb A3 size prints, true to screen brightness and tints using this method. Good luck, Glyn. Above is a sample print taken in our village churchyard after the March snow, and yes, the tower is leaning.
Gerald Peppiatt

A bit of nostalgia

I enjoy the nostalgic 'Back In The Day' feature, but the writer seems to be having a pop at social attitudes from those days, rather than give details on equipment and development. Please consider that every generation has had its foolish ways. Look at the content of some pop videos.

Peter Bell

Lens profiles

In *Perfectly corrected* (AP 2 June), Martin Evening describes how to use Adobe Lens Profile Creator to build custom lens profiles, and includes a link to the software. However, a page on the Adobe site states: 'As of 1/1/2018, the Adobe Lens Profile Downloader is no longer developed and is unavailable for download.'

More upsetting is the fact that after installing the latest update to Adobe Camera Raw, a custom profile I built several years ago was no longer available. Perhaps AP can investigate why individuals can't build new profiles and why old profiles can't be accessed in Camera Raw. Is there a proprietary business reason for this? Are lens profiles in some new file format? Is it a security issue?

Robert Perl

You seem to be confusing two different pieces of software. Adobe retired its Lens Profile Downloader software because it's no longer required – new lens profiles are automatically downloaded with each update of Adobe Camera Raw. But Adobe's Lens Profile Creator is still available for you to make your own custom profiles. See

<https://supportdownloads.adobe.com/product.jsp?product=193&platform=Windows>
– **Andy Westlake, technical editor**

For the love of film

A friend of mine who is a digital-enthusiast says I'm still living in the past because of my love of film photography. But I couldn't give a hoot. I'm firmly in the past when it comes to working in my cosy little garden shed darkroom. Using Ilford fibre papers I produce beautifully neutral prints that lack the sickly green cast associated with my Epson P50 printer in the days before I abandoned digital and went back to film.

Best of all is knowing that my prints, which are processed to archival standard, won't fade away like some of my inkjets have. And the real plus is the experience of watching an image slowly appear in a dish of developer. Nothing in inkjet printing compares with this. Living in the past? Maybe I am. But I'm loving every minute of it.

Stevie Smith

Curved sensors

As a regular reader, if not always an understander, of Professor Newman's column in *Tech Talk* I have a question: has any thought been given to making curved/spherical image sensors for still cameras, making them more like a human retina? Would there be optical benefits and, presumably, drawbacks as compared with a flat sensor? Could one only view the result on a similarly curved screen?

Andrew Herbert

Curved sensors have certainly been explored – indeed Sony showed a prototype a few years back. Their main advantage is that they could theoretically be used with smaller, simpler lenses that wouldn't need to be corrected for curvature of field. The problem is that the curvature of the sensor would have to be specifically matched to the lens, making them impractical for use with interchangeable-lens cameras. They're also very expensive to make. The good news, though, is that you wouldn't need a curved display to view the results – **Andy Westlake, technical editor**

Searching for the Holy Grail

Or more specifically the perfect camera bag. Why does my wife have dozens of handbags? I think I am beginning to understand. After six years of serious enthusiast photography, I find I am the owner of eight camera bags. Of those I normally only use two: a sling bag for doing events and a small messenger for street. Sometimes, I use a backpack when I need 'all' my kit. That leaves five bags I never use. One of the five is the Manfrotto Bumblebee M-30 PL. It is a wonderful bag, but in use it was a bit too heavy, too hard and inflexible for comfort. Which bag is suitable depends on the size and type of kit you need to carry. What bag feels right depends on weight and comfort. You can assess the former on paper, but the latter can only be assessed in use.

When I bought my first camera bag the guy who sold it told me it would be the first of many. I now know what he means. I finally got the three bags that suit me, but at a cost. What is surprising, is that even though I have bags by Vanguard, LowePro and Crumpler, the nearest to my perfect bag, is one that costs £21 from AliExpress. It is strong, comfy, well padded, easy to access, lightweight, shower-proof, has zipped pockets and has space for two bodies with zooms attached, flashes, light modifiers, batteries, water bottle, etc.

Rick Corbishley

I too have a large collection of shoulder bags, messengers and backpacks of all shapes and sizes, and the one I still use the most is over 20 years old. I'm sure every photographer is the same in this regard. I'd love to hear other readers' views on the perfect bag – **Nigel Atherton, editor**



Rick has eight bags but uses only two

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LOCATION GUIDE

Fairfield church

Romney Marsh is a challenging area to photograph. **Michael Topham** reveals one of the lesser-known locations in the South East

KIT LIST

Photographer's Ephemeris ▼

Download the Photographer's Ephemeris app onto your smartphone and you'll be able to search for the precise times of sunrise and sunset at Fairfield church.



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▼ Filters

If you're going to attempt a sunrise shot at Fairfield, you'll need an ND grad to help balance the exposure and stop the highlights burning out, while allowing you to preserve detail in the church brickwork.



Wellington boots ▼

If you want to keep your feet dry I'd recommend wearing wellies. Some areas of water around the church are shallow and you may like to set up your tripod in the water rather than work from dry land.



Romney Marsh in Kent is best known for its natural beauty, rich history and long, extensive coastline. The barren and distinctive character of Dungeness offers endless photo opportunities. Head a few miles inland to the flats of Romney Marsh and standing isolated on the marsh, surrounded by water and sheep, is a 13th-century Grade-I listed church dedicated to St Thomas à Becket. Best known today as Fairfield church, it is relatively easy to find – follow Beckett Road off the A259 towards Appledore for a mile or so and you'll spot the church on your right.

Sunrise presents the best opportunity to get a spectacular shot and by arriving at the crack of dawn you increase your chances of being treated to the sight of the sun breaking through the morning mist. Shooting towards the sun and silhouetting the church is one idea to try. If you shoot with the reeds in the foreground, try to compose the frame carefully so the reflection of the church in the water is included. Don't be afraid to venture further away from the church either, as there are some stunning wide shots to be had from the adjoining footpaths. You may also like to include the footpath bridges for a bit of extra interest.

Compose the scene to include the reflection of the church in the water
Canon EOS 5DS R, 14-24mm,
1/80sec at f/5.6, ISO 100



ALL PICTURES © MICHAEL TOPHAM



AWARD-WINNING
COLLECTIONS
FROM VANGUARD



GOOD
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Shooting advice

Early spring and late autumn mornings are my favourite times of the year to photograph this location. If you do attempt to take images of sunrise in the summer months, it'll require you to set your alarm clock very early. Arrive 30 minutes before sunrise and you might be lucky to witness a rich orange-and-purple sky with low-lying mist above the surrounding water. Dull, grey days present more of a challenge, but with a strong cloud formation and good contrast, you can walk away with some moody black & white landscape shots to be proud of.

Best lens

To give the church a sense of isolation in its surroundings, I find that a wideangle zoom lens covering a focal length of around 16–35mm works well. I find myself working at the wider end of this zoom range, but just occasionally I pull out my standard 24–70mm zoom when I'm working from further away and want to keep the main focus on the church rather than the low-lying marshland around it.

Parking

Arrive at the crack of dawn and you're likely to have Fairfield church completely to yourself. Using the postcode TN29 9RZ in your satnav will get you nice and close and there's a handy layby close to the metal gate that leads onto the public footpath where you can park safely for free. It's a few minutes to walk but be warned that the public footpath bridges can get very slippery.



Capture the rich glow of the golden sky and low-lying mist early in the morning
Canon EOS 5D Mark III, 15–30mm,
1/1000sec at f/2.8, ISO 100



Make the most of cloud detail and convert to monochrome for a moody feel
Canon EOS 5DS R, 14–24mm, 1/1000sec
at f/5.6, ISO 200



Michael Topham

Michael is AP's Reviews Editor and has a passion for all genres of photography. When he's not testing or reviewing cameras he's often found exploring new locations around the country or closer to his home in Kent.

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WHAT LIES BENEATH



Photograph by Tony Hurst

This stunning-looking camera is the Nikonos RS. Introduced in 1992, it was a revolutionary new underwater camera, designed for professional underwater photographers and advanced amateurs. With high-performance autofocus, the RS is capable of going to a depth of 100 metres without special underwater housing. It incorporates many of the advanced technology features found in the latest Nikon SLRs of the time, including high-speed and accurate Autofocus down to EV-1 (ISO 100), Focusing Tracking that ensures sharp focus of moving subjects, Freeze Focus to capture a subject the instant it reaches a preselected point, Matrix and Centre-Weighted Metering. Supplied with the R-UW AF Zoom Nikkor 20-35mm f/2.8 underwater Autofocus lens. The body is made of die-cast aluminium alloy; all joints sealed by O-ring gaskets to ensure absolute water tightness, able to withstand pressures of up to 10kg/cm² at a depth of 100m (320ft). Price: £2495.00.



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GET OUT THERE

Against all odds

It's time to stop making excuses and get out there with your camera, says **Tracy Calder**. Here she takes inspiration from three photographers who refuse to give in

When it comes to generating excuses the human mind is a master. We might have every intention of getting up before dawn to shoot a misty landscape, but then a little imp whispers in our ear: 'If you get up now you'll be too tired to go to work; why not just stay in bed and rest?' If we ignore this irksome sprite it becomes insistent. 'There's no way you'll get the picture you want without an ND grad,' it proposes. 'Wait until you can afford more equipment.' Most of the time we give in to this demon, turn off the alarm and go back to sleep – after all, our brains are hardwired

to follow the path of least resistance. Sometimes we blame external sources: it's cold outside and the battery will run out (technology); I need to be in a meeting at 9am, and if I stop to take pictures the traffic will be bad (work). In reality, the reason we generate excuses is often more personal. Deep down we might believe that the images we take are not good enough so there's no point in getting up early, or perhaps we feel cross that our money has to be spent on paying bills rather than on our hobby. Whatever the reason, we need to fight these excuses – if we don't face them head on we could end up limiting our creative potential.



For Chris Nowell photography is a great excuse to get out, stay active, and enjoy nature

© CHRIS NOWELL



Chris Nowell has lost the vision in his right eye, and the peripheral vision in his left

Blind love

Sometimes, however, the obstacles are not of our own making. In recent years I've come across many inspiring individuals who have good reasons not to practise photography, and yet they still do. Chris Nowell is a great example. Chris spent eight years serving in the British Army, completing tours in Northern Ireland, Iraq and Afghanistan, before sustaining an injury. He suffered neurological damage and

© PAUL STEVENSON



lost the vision in his right eye and the peripheral vision in his left. But with help from Blind Veterans UK he discovered a love of photography and began exploring his local landscape, including the Peak District National Park. 'I use photography as part of my personal rehabilitation,' he explains. 'It pushes me to stay active and enjoy the outdoors, but I often fall over when I'm out photographing – in fact, it's a good day when I don't!'

Photography has opened up a whole new world to Paul Stevenson, as this image, titled Wonderment, shows

For Chris, one of the biggest obstacles early on was not being able to drive, but he overcame this by asking local photographers for a lift. 'It was almost impossible to get anywhere for sunrise,' he recalls, 'so I reached out for help and found photographers Mark Henson and Paul Millard, both from Dronfield.' Despite their assistance Chris initially struggled with some of the technical aspects. 'I thought I was doing okay, but looking back, a lot of

my photographs were badly exposed,' he recalls. Chris persisted, however, and his positive attitude has led to great improvements in his work. 'I never give up,' he explains. 'Because of that my photography improves every day.' Chris uses a Canon EOS 5D Mark III owing to its large (3.2in) LCD screen, which helps him to compose his images. He teams this with a Vanguard tripod with liquid indicators and bright colours on the



GET OUT THERE



© CHRIS NOWELL

Some light is easier for Chris Nowell to see than others because of his limited vision

adjustable parts. Having set up his gear, he uses the magnify tool on his camera to ensure his focusing is spot on.

While he enjoys shooting sunsets Chris generally prefers a morning shoot. 'For me there is nothing better than watching the sunrise on a peaceful Derbyshire day,' he says. 'The light is soft and easier for me to see, and everything is calm. I remember days when I couldn't walk or do anything independently, which is why I like mornings – they are a wake-up call for me.'

Overcoming Tourette's

Another individual who has excelled at photography despite obstacles is

Paul Stevenson. Paul has late-onset Tourette Syndrome, which, in his case, causes involuntary body movements and vocal tics including coprolalia (swearing and cursing). As a result, he struggles to be out in public. Thankfully he has found some respite via photography. 'When I first had TS – at the age of 46 – I found it difficult to leave the house,' he admits. 'My wife bought me a camera and suggested I take pictures of our family. Right from day one I loved it. It opened another world to me and gave me a reason to leave the house.' When Paul is being creative he feels as though he's in a different zone. 'I wake up with ideas about the images I want to create,'

Going out in public can be hard for Paul Stevenson owing to his Tourette Syndrome, but shooting wild scenes like this offers respite



© PAUL STEVENSON



Paul Stevenson is keen to raise awareness of Tourette Syndrome

he enthuses. Paul is keen to raise awareness of Tourette Syndrome and has appeared in several documentaries on the subject for the BBC – *Employable Me* – and *National Geographic*, among others. He is quick to point out that when it comes to photography his condition has some advantages. 'I look at and process things in a different way,' he says. 'I have discovered that I am a creative and visual thinker.'

Photographing wildlife often involves a lot of crouching, which isn't easy if, like Tesni Ward, you suffer from psoriatic arthritis



© TESNI WARD

Tesni Ward finds her psoriatic arthritis worse in cold conditions, so she uses hand warmers to help ease the pain



© TESNI WARD



Paul's creative streak, and his desire to help others, has led him to start a camera creativity workshop, which has helped adults and children suffering from TS, ADHD, OCD and ASD to express their creativity via the camera.

Forgetting the pain

For nature lover Tesni Ward, photography is a welcome distraction from the pain and discomfort of psoriatic arthritis –



Nature lover Tesni Ward suffers from psoriatic arthritis

FURTHER INFORMATION

Arthritis Research UK:

www.arthritisresearch.org

Blind Veterans UK: www.blindveterans.org.uk

The Disabled

Photographers' Society:

the-dps.co.uk

Tourettes Action:

www.tourettes-action.org.uk

Chris Nowell

www.facebook.com/PeakPhotographyProject

Paul Stevenson

www.facebook.com/PaulStevensonTics

Tesni Ward

www.tesniward.co.uk

'When I'm busy taking photos I forget about all the pain and discomfort and just get on with it'

a genetic disease that leads to inflammation of the joints, muscles and connective tissues. 'It's usually worse first thing in the morning, gradually calming down as the day goes on,' she reveals. 'It currently affects my hands, back and knees, but it has a habit of spreading to new and random joints.'

Photographing wildlife involves a lot of crouching, crawling and awkward movements, which can exacerbate the condition. 'When I'm having a bad day it can be extremely painful,' confides Tesni. 'There are occasions when I lose dexterity in my hands and fingers or suffer muscle spasms which can make movement very uncomfortable, and it's been known to confine me to the house for several days at a time.'

Despite the pain, Tesni has created some incredible work, and is a popular guest speaker at camera clubs and nature groups across the UK. It's clear that sharing her passion has a positive impact on her physical and mental wellbeing. 'When something incredible or exciting is happening in front of me and I'm busy taking photos I forget all about the pain and discomfort and just get on with it,' she confirms.

In a bid to reduce the weight and bulk of her equipment Tesni

switched to the Olympus mirrorless system in 2016. 'When struggling with my dexterity I use a function called Pro Capture, which instructs the camera to take shots before I've fully pressed the shutter,' she explains. 'This reduces the risk of missing an opportunity.' When she's shooting in cold conditions – which can make her condition worse – Tesni often uses hand warmers, which allow her to carry on shooting a little bit longer. 'A monopod can also help if I'm struggling with my back, along with using an articulated screen for awkward angles,' she suggests.

So the next time your alarm goes off and that imp starts whispering in your ear, just ignore it. There are always going to be reasons not to go out with your camera, but few are as compelling as the ones Chris, Paul and Tesni face. Despite the challenges, these enthusiastic image-makers have displayed enormous courage by asking for help, getting out there, and looking for positives. In return for their efforts photography has rewarded them with improved confidence, temporary respite from their conditions, and some mighty fine images to boot. So no excuses, get out there!



Reader Portfolio

Spotlight on readers' excellent images and how they captured them



Dave Martin, Hitchin



Dave began his photography journey over 26 years ago when his son Daniel signed up to a darkroom course. Dave bought Daniel a Minolta 7000 and himself a 9000 and started reading *Amateur Photographer*. His favourite genres are flowers, landscape, creative, macro and wildlife. For this selection of images, Dave has used painted canvases for the backdrops to give the illusion of an out-of-focus background. He has grown all the flowers himself and the ladybirds were safely returned to his garden afterwards.

Ladybird on pasque flower

1 Selecting a narrow aperture enabled Dave to capture the fine details on the pasque flower as well as the ladybird.

Sony Alpha 58, 100mm, 1.3sec at f/16, ISO 100, tripod, reflector



Morning dew

4 By positioning the flower by a window, the natural light has backlit the beautiful, fine hairs and dew on the flower.

Sony Alpha 58, 100mm, 1/30sec at f/8, ISO 400, tripod, reflector



Snowdrop

3 By using florist wire to keep the snowdrop upright and steady, Dave was able to position the snowdrop to capture the inside petal details.

Sony Alpha 58, 100mm, 1/50sec at f/11, ISO 100, tripod, reflector





Manfrotto The Reader Portfolio

winner chosen every week will receive a **Manfrotto PIXI EVO tripod** worth £44.95. Visit www.manfrotto.co.uk

Lightweight and portable, the Manfrotto PIXI EVO boasts two different leg angles with a sliding selector enabling you to shoot ground-level images. It's adjustable, with two-section legs featuring five different steps that adapt the footprint to uneven surfaces. With a payload of 2.5kg, you can tilt the camera 90° to capture incredible images.



Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/portfolio



Race to the top

2 Dave created this triptych for his local camera club competition. He captured three exposures of the ladybird in different positions and dropped them onto a sunset image, creating an eye-catching and colourful scene. Sony Alpha 58, 18-55mm, 1/40sec at f/5.6, ISO 200, tripod, reflector

Soft focus tulip

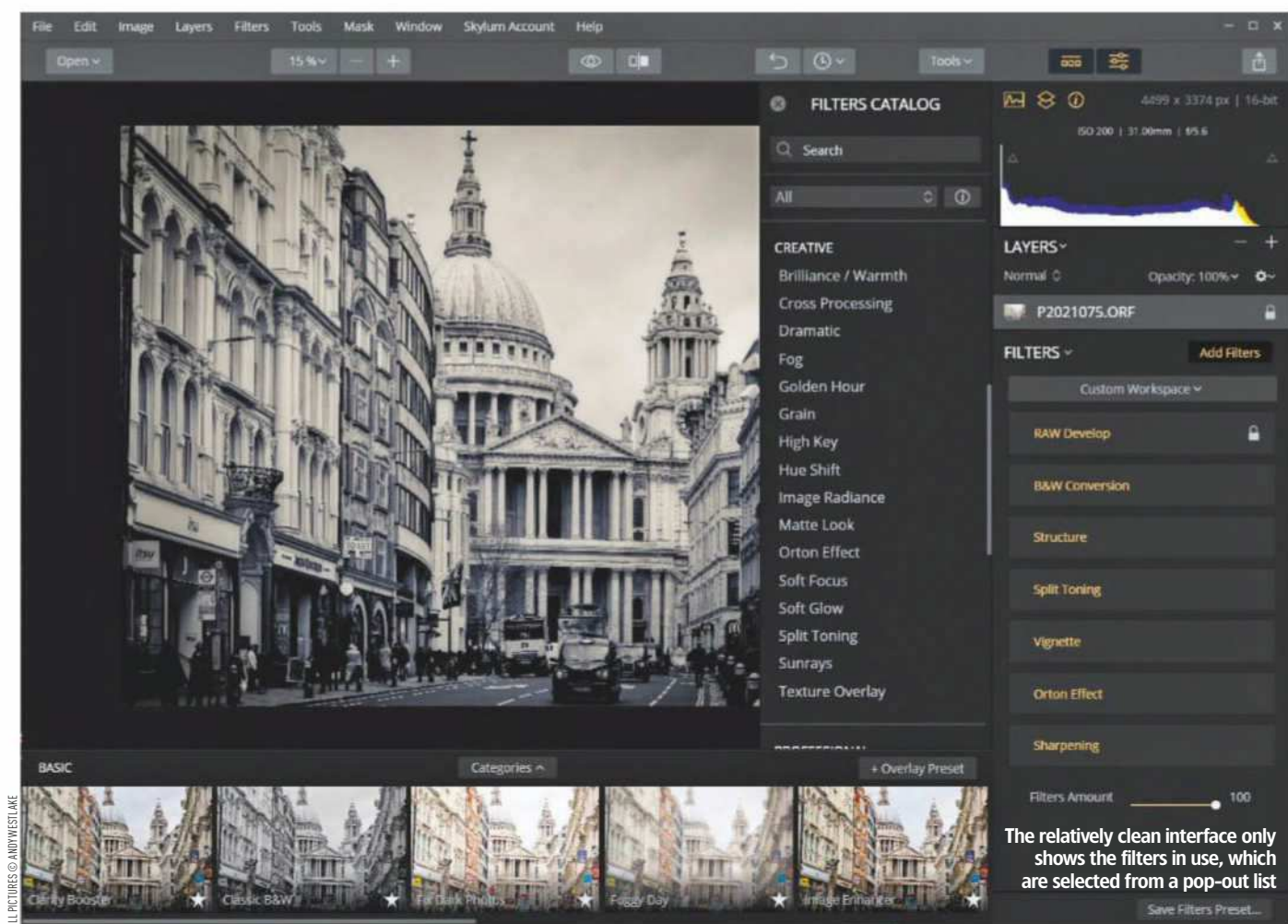
5 Dave has successfully merged two images using layer masks in Photoshop to create this stunning soft-focus effect while retaining a perfectly sharp ladybird. Sony Alpha 55V, 100mm, 1/160sec at f/8, ISO 200, tripod, reflector

Anenome

6 Timing was vital when it came to capturing the ladybirds in the perfect position on the flowers for a balanced composition. Dave's patience has certainly paid off. Sony Alpha 55V, 100mm, 1/30sec at f/10, ISO 400, tripod, reflector



Testbench SOFTWARE TEST



Skylum Luminar 2018

Andy Westlake finds this quirky and creative image editor makes an interesting alternative to Lightroom

Historically, Adobe has owned the lion's share of the market for image-editing software. However, its decision late last year to switch Lightroom and Photoshop entirely to a subscription-based model has ruffled a few feathers. The moment you stop paying your monthly fee, the software will stop working, making your Lightroom catalogue and Photoshop PSD files useless. This opens up an opportunity for those competitors who are still offering software as a one-off purchase.

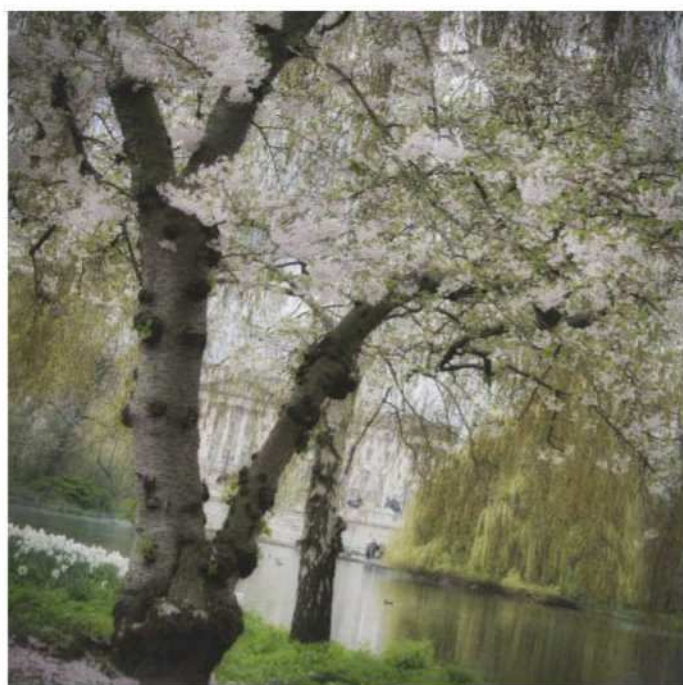
Among the contenders jostling for a share of this market is US-based Skylum. Previously

At a glance

£64

- Image editor and raw converter
- For Windows 7, 8 or 10 or Mac OS 10.10.5 and above
- 14-day free trial available
- skylum.com

known as MacPhun, the firm has been around for a decade now, making photography-focused software for iOS devices and Apple computers. Its all-in-one photo editor Luminar was originally released for Mac in 2016, but earlier this year,



I achieved this dreamy soft-focus effect by blending a couple of presets

the firm changed its name to Skylum and announced a Windows version, making Luminar available to a much wider audience. The first release was slow and buggy, but the recent Jupiter update (version 1.2) claims to provide a much better experience. This is the version I tested, with Windows 10.

Features

Luminar is an image editor that will work with the most common file types, including JPEG, PNG, TIFF and even Photoshop PSDs. But it's also a raw converter that supports all the main camera brands, including Canon, Fujifilm, Nikon, Olympus, Pentax, Panasonic and Sony, as well as the DNG format used by the likes of Leica. I tested it using raw files from a wide range of recent cameras, and it only failed to open Canon's new CR3 format, as used by the EOS M50.

The program is stacked full of image-editing tools, which (confusingly at first) Skylum calls filters. There are some 50 in all, divided into five categories: Essential, Issue Fixers, Creative, Professional and Utility. Pretty much everything Lightroom can do is in here, one way or another, along with some other options borrowed from Photoshop. There's also a whole slew of filters that you probably won't find anywhere else, such as Orton Effect, Soft Glow or Sunrays.

As with Lightroom, Luminar is designed around the principle of non-destructive editing, meaning that your original files always remain intact. You build up combinations of filters until you've achieved the desired effect, and then output a new image file. This can be anything from an sRGB JPEG for web publication to a 16-bit Adobe RGB TIFF for further editing.

The raw development filter includes all the essential settings,



With Accent-AI

Luminar's Accent-AI filter can make huge tonal adjustments without looking completely unnatural

including white balance, exposure, contrast, highlights, shadows and clarity. Unusually, there are no white-balance presets, just a slider running from warm to cool labelled in Kelvin. Mac users get support for DCP camera profiles to mimic JPEG colour rendition, with Windows users due to gain this feature shortly. There's also a full set of perspective-correction options, alongside lens compensation for chromatic aberration, distortion and vignetting. In principle, the software can read any profiled corrections that are embedded into the raw file and give you the choice of applying them or not. But I found it didn't always work reliably with newer models such as the Panasonic TZ200, meaning your images can show severe distortion that you'll have to correct manually.

Other core filters include a dedicated B&W Conversion module, with presets that simulate the effect of using coloured lens



Without Accent-AI

filters with monochrome film. There's also a useful Structure filter that enhances local contrast to help make details stand out. Naturally, you can rotate and crop your image freely, with a huge range of preset aspect ratios available, while a Clone Stamp tool lets you remove unwanted features such as sensor dust spots (although it's painfully slow).

One of the most interesting filters is Accent-AI, which aims to apply intelligent tonal adjustments to your image, lifting shadow detail without losing highlights. On the whole, it does an excellent job of making really significant changes without looking unnatural, and its effect is highly adjustable using a single slider. I found it particularly useful when processing images that I'd deliberately underexposed to retain highlight detail.

Combinations of filters can be saved as presets, and creative photographers will appreciate the vast array of these that come built in. As with everything in Luminar, the effects are widely adjustable, so you don't have to end up with the results that look the same as everyone else's. Multiple presets can be applied as separate layers, and then blended together in all sorts of different ways. The creative possibilities on offer are immense.

One thing distinctly missing from Luminar, however, is any kind of asset-management system. In other words, you can't rate files or add keywords, or even browse through a folder of images to decide which ones you want to process. So you'll likely need to use it alongside an image browser such as XnView for

Buying Luminar

LUMINAR is available to buy from Skylum's website for £64, with free updates included until the next major version is released. Thereafter, the software will be kept up to date for the latest OS updates, but you'll need to buy a new version to get the latest features or new-camera support. For those updating from previous versions, a reduced price of £44 applies. I'd recommend you take advantage of the 14-day free trial first, to help decide whether the software works for you.

Testbench SOFTWARE TEST

Luminar's Raw Develop filter includes all the core options for adjusting colour and tonality



Luminar is great for making creative raw conversions, such as this vintage-inspired black & white



Mac or IrfanView for Windows, both of which are free for non-commercial use.

User interface

Superficially, Luminar shares an on-screen look with other raw processors such as Lightroom and Capture One, with a dark grey background, a toolbar along the top, and a tool palette arranged down the right side of the screen. But it turns out to have a rather different philosophy: instead of always displaying a bewildering array of panels and sliders, it only shows those filters you are currently using. The program includes preset workspaces that call up recommended combinations of filters for specific tasks, for instance, making a black & white image.

Filter panels can be expanded to display all their settings sliders, or collapsed to take up less screen estate. In addition, their visibility can be easily clicked on or off to help you understand their effect. This turns out to be a great way of making the program approachable for new users, while still offering a huge number of advanced functions. Even for experienced users, it's great for keeping track of all your changes, and makes it especially easy to go back and tweak your adjustments as your thinking on how to process each file evolves.

Presets are selected from a strip of thumbnail previews below your image, providing an easy one-click approach to applying a specific look. If you prefer not to use them, they can simply be hidden away.

Performance

Luminar's big problem, unfortunately, is speed: unless you have a pretty new computer, it takes ages to open and process each file. Using my three-year-old Lenovo Yoga 2 13 powered by an Intel Core i3 processor and running the latest iteration of Windows 10, a 24MP Sony Alpha 7 II raw file took 30 seconds to load, and almost a minute to save to a processed JPEG. In comparison, Adobe Camera Raw opened the same file near-instantly, and processed it in 12 seconds. Even a 16MP Olympus OM-D E-M5 Mark II raw file took Luminar 23 seconds to load and 30 seconds to save; Adobe Camera Raw processed it in a third of the time. So I'd recommend Windows users test the program before buying.

This sluggishness is a shame, because I was pleased with the images Luminar produced. As a raw processor it delivers plenty of detail, accurate colours and effective high-ISO noise reduction. The default sharpening is minimal, though, so if you want files to look sharp when examining them at 100% on screen, you'll have to add some more, either as a filter or from the Export dialogue. Overall I'd put the output quality in much the same class as Adobe's processing: the look is a bit different, but not obviously better or worse.

Verdict

LUMINAR is a seriously interesting raw converter and image processor, and the more I used it, the more I came to appreciate its unique approach. I found the process of building up an image by adding just the filters you need to be particularly logical and intuitive. Being just a couple of years old, Luminar isn't yet as polished as Lightroom, and in particular has fewer tools to measure any adjustments that need to be made, rather than just set them by eye. But on the other hand, the built-in presets offer a lot of potential for those who prefer a more creative approach to image-processing, even for new users. It's perhaps not yet quite the finished article, and Windows users may find it too slow, but it's very much worth a try.



For and against

- + Huge array of features
- + Good output quality
- + Excellent interface
- Windows version is slow
- No built-in file browser
- No white balance presets





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Western Digital My Passport SSD

This tough SSD backup device is designed to go anywhere you and your camera go. **Jon Devo** puts it through its paces

At a glance

£429.99 for the 1TB model

- Back up your SD cards on the go
- Durable and fast SSD drive; up to 2TB option available
- Access your files wirelessly, including raw support and 4K video streaming
- Up to 10 hours of battery life
- www.wdc.com

Card reader

Built-in SD 3.0 card reader offering up to 65MB/sec read speeds.

USB 2.0 port

Allows you to transfer files from card readers and external USB storage devices.

Wireless connectivity

Wirelessly access and stream content at up to 162.5MB/sec.



Quick copy

Leave your laptop at home and copy photos and videos at the touch of a button.

Raw file preview

Supports raw file preview on phones and tablets, which can be exported for mobile editing.

Power bank

Doubles up as a 6,700mAh power bank, providing up to 1.5A current (0.9A when drive is in use).

If you've ever packed a laptop in your kit bag reluctantly, torn between keeping the weight of your bag down and having the convenience of being able to work on the go, Western Digital (WD) may have the perfect solution for you. One of the newest products in WD's line of portable drives, the My Passport Wireless SSD offers an ingenious way to improve workflow speed and portability.

Essentially, the My Passport Wireless SSD is a solid-state hard drive with a built-in SD card slot and USB 2.0 (Type-A) port. But it also allows you to back up files from SD cards or external USB-connected storage devices at the touch of a button and access them wirelessly from a mobile phone or tablet. Running on the 802.11ac/n Wi-Fi protocol, this wireless SSD offers transfer speeds of up to 162.5MB/sec – without the need for a power cable or laptop.

Design

Measuring 5.3in from edge to edge, this square wireless SSD is 1.2in thick with its rubberised bumper included and only weighs 0.46kg (1.01lb). On the face side of the drive you will find a removable sticker that tells you your wireless password. Two status lights sit beside it: one indicating the wireless connection and one for the SSD. There's also a battery-status indicator with four lights on its top-left corner. To check the status, you simply have to press the SD/WPS/battery-indicator button. All four lights indicate a charge above 75%; three lights: 50-74%; two lights: 20-49%; one solid light: 10-19%; and finally, a single blinking light indicates a charge of under 10% remaining.

The SD slot sits on the drive's left side, and on the top side you will find its one-touch SD

backup button, USB 2.0 input, USB 3.0 interface and power button. The design is simplistic for ease of use; its two buttons depress with a reassuringly firm click. The manufacturer states that this SSD was tested to resist damage when dropped from a height of up to one metre onto a carpeted concrete floor, while the drive was in operation. But not satisfied with taking their word for it, we dropped it on an actual concrete floor from a height of about 1.5 metres, as well as down a single flight of lino-covered stairs. Given that it's an SSD with a tough polycarbonate plastic shell and wrapped in a thick rubber-bumper case, we would cautiously say that it could probably survive heavier punishment. Having administered some real-world durability tests with no visible or internal damage rendered, we're satisfied with its build quality.

Our only gripe is that it lacks weathersealing. Given that it's aimed at outdoorsy types and can operate in temperatures as low as 0°C, we would have hoped for better protection against the elements. Nonetheless, we'd still use it more confidently in adverse conditions than we would use a laptop, so as an alternative it holds its own in this regard. The rubber covering can also be removed, revealing the SSD's more slender casing. WD offers a range of different-coloured covers for the drive, which may be useful for colour coding different jobs.

In use

Setting up the My Passport Wireless SSD for the first time takes up to 15 minutes if you don't already have a My Cloud account or app stored on your mobile device. It's relatively straightforward with step-by-step instructions provided. You simply turn on the device, which takes 20–30sec to fully transmit its signal, go to your mobile device's Wi-Fi settings screen and select the drive. The password is on the removable sticker on its face and also on the set-up instructions card that comes in the box.

Backing up your SD card can be done automatically on insertion or by holding the SD button for 2sec, depending on the settings you choose. Once the card is successfully mounted, pressing the SD button will cause the battery status lights to flash one by one, counting up to four as the data transfers. Mounting and backup times vary depending on your chosen media capabilities, but testing it with a Class 10 SanDisk Ultra SD card, we were able to mount and back up 20GB of photos and video files in about 10 minutes. The drive can also recognise which files it has previously copied and can be instructed to only back up new files.

The My Passport Wireless SSD has FTP functionality that allows photographers with compatible cameras to wirelessly connect to the drive as they shoot, so that backups can be created while they work. If concerned about

security, you can create passwords to access and even lock the USB port. This means that, should your device be misplaced or stolen, no one will be able to access its contents without logging into your password-protected dashboard wirelessly and removing the lock.

One of the key benefits of this drive is the ability to preview and export raw files from your SD card for editing on your mobile device via a third-party app such as Lightroom mobile. This kind of smart and convenient functionality is especially valuable for travel, wildlife and events photographers who want to edit and share their images with clients, or for social media. But the My Passport Wireless SSD isn't just a backup device. You can also use it as a media server, storing photos and videos for viewing and streaming content to multiple devices simultaneously, in up to 4K video quality. This makes it a perfect place to store content such as your portfolio, entertainment or showreel.

The manufacturer states that the drive should last for up to 10 hours, but in our test, using it in real-world conditions, we managed to get about seven hours out of it, which included fully

charging a mobile phone with a 3,000mAh battery. Some may hope for better battery performance, but the drive wouldn't be as light and compact as it is. It comes with an 18in USB 3.0 cable and 12W power adapter in the box, and charges from 5% to full in around three hours. It can still be used while charging, so on balance, the My Passport Wireless SSD does a decent job in the battery stakes.

AP

Our verdict

STARTING at £259.99 for the 500GB model, this drive may seem quite pricey at a glance. However, with its impressive list of features, the My Passport Wireless SSD is an incredibly versatile investment. As with all wireless devices, you may run into occasional compatibility or connection issues, but WD support is responsive enough to negate the impact of any frustrations you may experience.

I've long sought a solution for the times when I didn't want to or couldn't pack a laptop – photowalks are a great example – and until now I was relying on my camera to transfer compressed JPEGs via connectivity apps. But now I can back up and access my raw and video files remotely without the need for a computer.

The investments we make in our kit should be either a delight or should solve a genuine problem; this product ticks both boxes.



For and against

- + Computer-free workflow
- + Highly portable
- + Doubles as 6,700mAh power bank
- + Rugged design
- Occasional connection issues
- Not weathersealed
- Battery life could be better



You can browse your photos and configure the device via the free My Cloud app for iOS and Android



Trusted  Reviews

Have a good look at the Philips OLED 9002 and you'll see more than just a 55 inch 4K HDR OLED screen on a subtle barely there stand, you'll see a whole world of innovation that will make the big game feel bigger than ever. Visit [trustedreviews.com](https://www.trustedreviews.com) to compare it with what else is out there, and find the perfect TV for you.

The why before you buy



Stopping down to f/5.6 brings vignetting at the edges under control
Sony A7R III, 1/500sec
at f/5.6, ISO 100

Tamron 28-75mm f/2.8 Di III RXD



How does the first third-party standard zoom for the Sony FE mount shape up? **Michael Topham** tries out one of the first working samples

It was only a matter of time before the popularity of Sony's Alpha 7 series started to influence third-party lens manufacturers. At the beginning of the year, Tamron released the 28-75mm f/2.8 Di III RXD – the first third-party standard zoom for Sony's full-frame mirrorless range.

Until recently, users of the Sony Alpha 7 series have had the choice of four standard zoom lenses, excluding those that can be mounted via an adapter such as Sigma's MC-11. There's the basic Sony FE 28-70mm f/3.5-5.6 OSS (£395), the popular FE 24-70mm f/4 ZA OSS Vario-Tessar Carl Zeiss

T* (£749) and the sensational Sony FE 24-105mm f/4 G OSS (£1,199), all of which benefit from optical steady shot (OSS). We must not forget the ludicrously impressive Sony FE 24-70mm f/2.8 G Master either (£1,849). Tamron's offering isn't as wide as three of these lenses, but it still has plenty going for it.

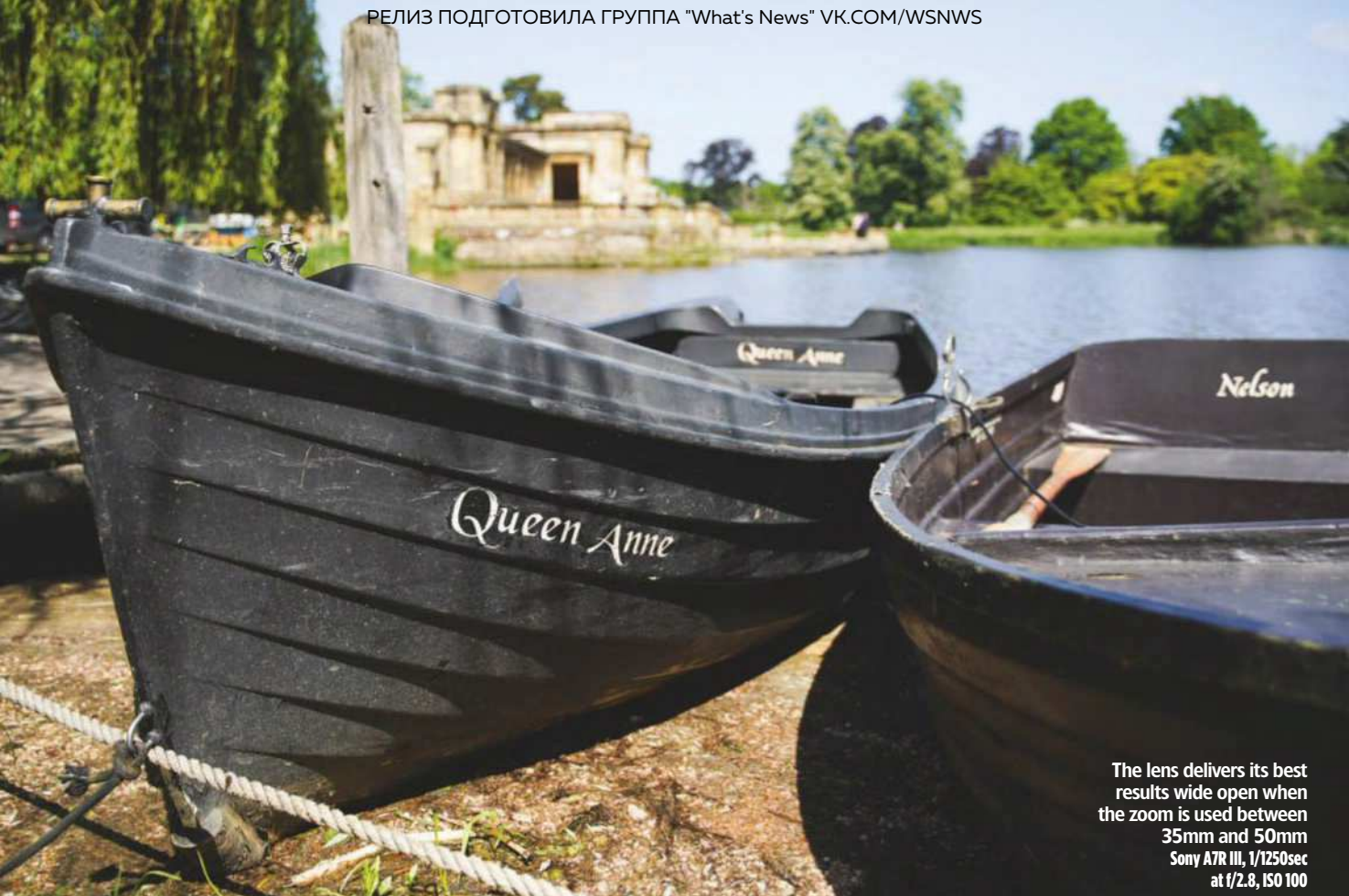
Features

A standard zoom falls into one of three categories – entry level, mid range or professional. In Sony FE terms, this Tamron zoom is squarely mid range. While its 28-75mm coverage means it isn't as wide as a

24-70mm lens, what you lose at the wide end you gain at the long end. Key benefits are its constant f/2.8 maximum aperture and lightweight construction. Compared to a pro-spec standard zoom such as Sony's FE 24-70mm f/2.8 G Master, which weighs a hefty 886g, this lens is over 300g lighter. Tamron has made every effort to keep the lens as compact as possible, too. It measures 117.8mm long when fully retracted, features an internal-focusing (IF) system to ensure the front element doesn't rotate, and a close-focusing distance is preserved across the entire focusing range. It has a minimum-focus distance of 19cm at the wideangle end, which extends to 39cm at full telephoto.

This zoom features an entirely new optical design. It's made up of 15 glass





The lens delivers its best results wide open when the zoom is used between 35mm and 50mm
Sony A7R III, 1/1250sec
at f/2.8, ISO 100

elements in 12 groups, and to control aberrations and produce stable resolution across the zoom range, Tamron has equipped the lens with Extra Low Dispersion (XLD) glass. The hydrophobic fluorine coating on the front element is said to be highly resistant to fingerprints and its nine aperture blades are designed to render attractive bokeh in out-of-focus areas at wide apertures.

The lens debuts Tamron's new Rapid eXtra-silent stepping Drive (RXD) – a high-speed AF drive system that has been designed to operate very quietly, making it well suited for times when you want to work discreetly. Tamron has opted not to fit the lens with its Vibration Compensation (VC) system; Alpha 7-series users can instead take advantage of their camera's in-body stabilisation. At the front, it accepts screw-in filters and adapters via a

67mm filter thread. It also has a bayonet mount to accept the petal-shape plastic lens hood that's supplied with the lens.

Build and handling

Unlike Tamron's 'SP' range of lenses, which are known for their metal build, this lens is mostly made of polycarbonate. The idea of using high-grade plastic as opposed to metal is to strip the lens of any unnecessary weight. It doesn't have quite the same rock-solid feel as Tamron's premium SP optics or Sony's pro-spec standard zooms, but feels more than robust enough for everyday use and is a standard above most entry-level standard zooms. The mount, however, is a robust metal. The finish of the matte-black barrel with its white numbering and lettering is excellent. To provide extra reassurance in demanding environments,

'Its build quality and finish can't be faulted for the price'

the lens has a weather-tight rubber seal that was highly effective at keeping sand and moisture at bay during testing at the coast.

In terms of its size, it's a similar diameter to the Sony FE 24-70mm f/4 ZA OSS Vario-Tessar Carl Zeiss T* lens, but is around 20mm longer. With no focus switches or focus-distance window, it has a minimalistic look, and whereas the zoom ring is rubberised, the focus ring is ribbed plastic. Zoom operation is smooth and it requires less than a quarter turn of the ring to go from wide to telephoto and back. It has a good level of resistance to prevent creep and the super-smooth manual-focus ring makes fine focusing adjustments enjoyable.

Handling wise, this zoom feels neither too big nor too small and rests comfortably in the palm of your hand. Its build quality and finish can't be faulted for the price. You don't get premium features such as a focus-mode switch, focus-hold button or zoom-lock switch, but then again, these features are typically found on lenses with a much higher price tag.

Autofocus

Tamron has designed the lens to be compatible with all focus modes and focus area settings on Sony's latest Alpha 7-series cameras. This includes the Direct Manual Focus (DMF) feature that enables Sony cameras to instantly switch between autofocus and manual focus by rotating the focus ring whilst the shutter button is half depressed. Side-by-side testing with the Sony FE 24-70mm f/4 ZA OSS Vario-Tessar



Circular bokeh is produced when the lens is used at f/2.8
Sony A7R III, 1/1000sec
at f/2.8, ISO 100



Carl Zeiss T* lens demonstrated it's just as fast at acquiring autofocus on static subjects and is reasonably snappy at keeping apace with moving subjects in continuous AF mode, with only occasional minor hunting at longer focal lengths. The RXD stepping motor unit keeps AF operation very quiet indeed.

Image quality

To understand how the lens performs optically, it was tested with both Sony's high-resolution A7R III as well as the more recent Sony A7 III. It delivered impressive results, even on Sony's most demanding full-frame sensor. Its strength is centre sharpness. When shooting wide open at f/2.8, sharpest results were achieved around 50mm. Centre sharpness improves across the range by stopping down to f/4, and it's marginally sharper in the centre towards the middle and far end of its zoom range than it is at wideangle. Corner sharpness, especially between f/2.8 and f/4, is this lens's weakness. To achieve the best results from edge to edge, you'll want to use the lens around f/8.

Uncorrected files show considerable distortion. This, typically of a standard zoom, is of the barrel type at wideangle, quickly changing to pincushion across most of the zoom range. The good news is that the lens is compatible with in-camera lens corrections, which users will want to ensure are activated before shooting. As for vignetting, this is very prominent in uncorrected files at f/2.8. It's not quite as severe in the middle of the range as it is at either end of the zoom, and reduces considerably by stopping down to f/4 or f/5.6. A study of raw files revealed that the lens exhibits chromatic aberration through its zoom range. After identifying traces of green and purple fringing along some high-contrast edges, I compared raw files beside their respective JPEGs that were subject to in-camera corrections. This clearly showed that the fringes of colour were effectively removed in the latter.



Verdict

This is an excellent mid-range lens. The extra stop you gain over the Sony FE 24-70mm f/4 ZA OSS Vario-Tessar Carl Zeiss T* makes it superior for low-light shooting and enables you to isolate subjects from their surroundings easily, producing very attractive blur behind. If you prioritise a fast aperture ahead of a wider field of view and you don't want to spend over £1,000, this is currently the best mid-range standard zoom going for Sony's Alpha 7-series cameras.

Importantly, it's not too heavy or too cumbersome. Tamron has got the balance just right and I see it being popular with Alpha 7 III users who might be on the lookout for the perfect walkabout lens. It's an excellent start in a new series of full-frame mirrorless lenses from Tamron. Who knows, the manufacturer may even make it available in a variety of mounts to suit other full-frame mirrorless cameras.



Data file

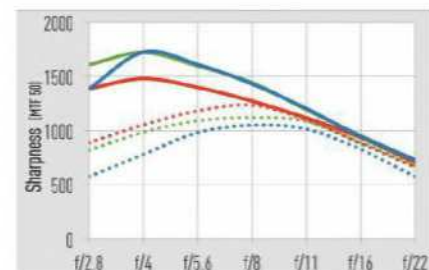
Price £699
Filter diameter 67mm
Lens elements 15
Groups 12
Maximum aperture f/2.8
Minimum aperture f/22
Minimum focus distance 0.19m (wide) 0.39m (tele)
Dimensions 73x117.8mm
Weight 550g
Lens mount Sony FE
Included accessories Lens hood, lens caps

Amateur Photographer
Testbench
Recommended
★★★★★

Tamron 28-75mm f/2.8 Di III RXD

Resolution

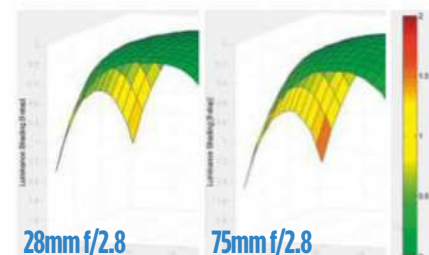
Our Image Engineering Tests reveal that the lens is sharpest in the centre towards the middle and far end of its range. Centre sharpness peaks at f/4 across the zoom range. Corners take a little longer to sharpen up fully, with best results achieved from f/5.6-f/11, peaking at f/8. Sharpness does start to tail off beyond f/11; note that diffraction softens images noticeably at f/16 and f/22.



28mm centre — 28mm edge
50mm centre — 50mm edge
75mm centre — 75mm edge

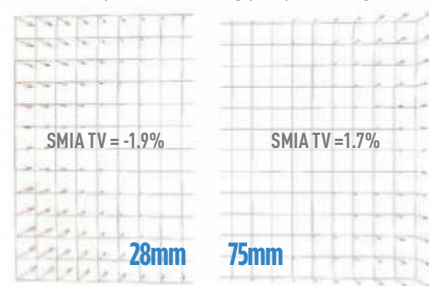
Shading

At maximum aperture, the edges of the image are darker than the centre throughout the zoom range. It's less of a concern by 50mm, but is obvious again at 75mm. Vignetting equates to a 1.2EV fall-off in illumination at the wide end and 1.4EV at full telephoto. It diminishes by f/4 and beyond, though.



Curvilinear distortion

It's not unusual for standard zooms to exhibit barrel distortion at their widest setting. Our testing reveals prominent barrel distortion at 28mm, and by the time you reach 50mm, it becomes pincushion distortion. As soon as a lens profile is available it should be quick to fix during postprocessing.



Gitzo Gimbal Fluid Head

Michael Topham tests a heavy-duty gimbal head

● £299 ● www.manfrotto.co.uk

WILDLIFE and sports photographers regularly use long telephoto lenses for shooting distant subjects. While conventional ball or pan-tilt tripod heads can be used with heavy telephoto lenses, they are not ideal for tracking movement. The better option is to use a gimbal head that's designed to provide better mobility while offering excellent support.

While Gitzo is known for being a premium tripod manufacturer, its GHFG1 Fluid Gimbal Head is actually very competitively priced and can be picked up from £299 – less than Benro's GH3 Gimbal head (£339). For your money, you get a superb example featuring an innovative fluidity-control system that Gitzo has named Whip-pan. This applies automatic friction for smooth and precise movements at low rotation speeds. At high rotation speeds, when you'd like to reposition the camera quickly, the Whip-pan instantly removes the friction, with normal fluid rotation being automatically restored when the rotation speed decreases. This might sound complex, but with the heavy combination of a Nikon D850 and Nikon AF-S Nikkor 180-400mm f/4E TC1.4 FL ED mounted, I found the gimbal provided incredibly smooth, precise control, with the option to perform high-speed movements to track erratic birds in flight at a moment's notice.

The diecast magnesium construction is robust, but it does add an extra 1.35kg of weight to your setup. It comes in Gitzo's trademark 'noir décor' crackle finish and is supplied with a detachable pan arm. All locking knobs feature rubber grips to make them easier to operate when you're wearing gloves, and the long Arca-Swiss quick-release base plate is provided with three ¼in screws and a ¼-⅜in screw adapter. You'll want to keep an Allen key handy to tightly secure the base plate to the tripod collar on your lens as they can have a tendency to work loose when fastened finger-tight.

Verdict

If you regularly photograph birds, wildlife or sport with a heavy telephoto lens and are after a tripod head that provides superb balance, control and support, gimbal heads don't come much better than this one. Although it's designed for Gitzo's Systematic and Mountaineer tripods, it can be used with any tripod with a ⅜in mounting screw. It's a mighty fine example of an accessory that makes light work of supporting heavy equipment.

At a glance

- Arca-Swiss compatible
- ⅜in and ⅝in mount threads
- 8kg safety payload
- 1,350g

Pan arm

The pan arm is removable for more conventional photographic use.

Height adjustable

The height-adjustable platform enables users to align the tilt axis of the head with the centre of gravity.

Design

The gimbal features Gitzo's trademark 'noir décor' crackle finish.

Price

The cheapest price (£299) for this gimbal was found at www.speedgraphic.co.uk.

The gimbal makes light work of up-and-down camera movements



ALSO CONSIDER

The Systematic Series is Gitzo's top-of-the-range tripod family for photographers who use long lenses and heavy cameras. As well as being Gitzo's strongest and most stable tripods, they are also modular, with a top casting element that opens and closes to allow each tripod to be configured with a flat disk, geared or sliding centre column, video half-ball adapter, levelling base or other Systematic accessories. Prices start at £679.





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Flying with my camera

Q In August I will be flying to Bangkok via Dubai with Emirates Airlines. I am trying to work out what the regulations are concerning my camera gear and laptop, which I will be using to edit and store my photos while I'm on holiday. I will be changing planes at Dubai, both ways, and I understand that although I won't be leaving the airside section of the airport while in transit, I will have to go through security again between the arrival and departure gates. It seems a bit confusing as I have read that in the Middle East laptops must be put in checked baggage but I thought the regulations mean batteries have to be in your cabin carry-on bags. The battery in my laptop is not removable. What about cameras and their batteries? Are you able to shed any light on this?

Leonard Johns

A The Middle East ban on electronic devices that are larger than a smartphone was initially applied by the USA in March 2017 to flights from the Middle East to the USA. The UK applied similar restrictions soon after. However, the measures were temporary and were phased out for most flights, including those from Dubai, by July 2017. Although there may be some local differences at some airports and with certain airlines, in general, you are permitted to bring your laptop and camera in carry-on baggage. More specifically, unless

installed in their devices, any batteries must be brought in your carry-on bags, which includes spare camera batteries.

If the battery is installed in your camera or your laptop then, if you wish, you can put these devices into your checked baggage – just don't carry loose batteries. Most people elect to bring their cameras, lenses and laptops into the cabin, as they are concerned about the rough handling of hold baggage. It's always wise to double check with your airline and even the airport for any unusual local restrictions. For example, Hungary is unusual in not permitting drones in cabin baggage.

Pre-empting challenging white-balance situations

Q Recently, when I photographed some wild yellow primroses, they looked as if they were white with yellow centres, with perhaps a slight hint of cream in the white. My first thought when I looked at the images was that I'd blown the highlights. But when I checked the colour temperature, it was 4245K, much lower than required with the sun quite high behind fairly thin cloud, without taking into account the effect of the trees overhead.

I have a Nikon D800, and normally leave the white balance on Auto. I save both JPEG and raw files, so if needed, I can adjust the colour temperature to taste. I suppose that when the sensor sees only bright green and pale yellow in the frame, it can't set a colour temperature that corresponds well to the incoming light. But I wouldn't like to guess an appropriate colour temperature for light filtered through trees just opening their first flush of spring leaves. Is there any way of setting an appropriate colour temperature for circumstances such as these without carrying a separate meter,



Downloading OM-D photos to my phone

Q I am a mostly proud owner of a new Olympus OM-D E-M10 Mark II. I say 'mostly' because, during my holiday recently, I was hoping to post photos to Facebook and Instagram via my phone from the camera using the Olympus Image Share app. Unfortunately, even though I was successfully connected to the camera, I could not find any images to download. I use a Samsung Galaxy S7 phone.

Caz Jennings

A You don't mention whether you shoot in raw (ORF) file format rather than JPEG, but this is the most likely explanation. Olympus Image Share (OIS) only supports JPEG images. If you shoot raw only, no images will show on the import screen in OIS. There are two ways to work around this if you want to continue shooting raw. First of all, you can shoot raw and JPEG simultaneously. The JPEG version of the image will then show up and you will be able to transfer a version of it to your phone. Second, if you don't want to shoot JPEG at all, you can create a JPEG from the raw file in the camera. To do this, review the image via the 'playback' button on the camera. Then press the OK button. A menu will appear; select Raw Data Edit and press OK again. A new menu will appear, offering you options to apply custom or Art Filter effects, or simply use 'Current' to create an un-embellished JPEG from your raw file.

or metering off a white or grey card rather than the subject?

Chris Newman (AP forum)

A Automatic white balance does a remarkably good job most of the time, but you have discovered a situation with difficult lighting where some help is needed. Recording raw (NEF) files is a fail-safe method as you can adjust white balance afterwards with impunity. But if

you want a perfect shot in-camera, you will need to use your experience as a starting point and then fine-tune. Next time, you may want to set the temperature to 4245K as before. Review the image on the camera's screen and adjust and reshoot as required. Over time you should begin to anticipate the best settings with improving accuracy.

Q&A compiled by Ian Burley



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Professor Newman on...

The cult of exposure

As a photographer it's important to understand the difference between exposure and lightness



Exposure is a very easy topic to have an argument about in photographic circles. This is a little strange because it is a basic tenet of photography, and has been since Ferdinand Hurter and Vero Charles Driffield undertook their pioneering work in the late 19th century to establish the science of sensitometry, which characterised the response of photographic emulsions to light, producing a characteristic curve, which in film days plotted the density of the processed film against exposure.

Exposure is the density of the light energy at the focal plane which, since the advent of *Système Internationale* units, is measured in lux seconds. Since then, film characteristic curves have been presented in a somewhat standardised way with exposure plotted on the x-axis (generally on a logarithmic scale) and density on the y-axis. It is the exposure at which the density reaches a specified value (known as the 'speed point') that defines the speed of that emulsion/development combination. Since the advent of digital photography, the notion of density no longer applies, and to provide an analogous system of speed, has been replaced by a specified value in the output file. That value represents the lightness and darkness in the output colour space and in colour science goes under the name of 'lightness'. The speed setting on a camera represents the relationship between exposure and the lightness of the output image.

So, why do discussions on exposure become so contentious? I think that there are several related reasons. If one looks at



Glenn Irwin on his way to victory in the North West 200 Superbike race. Nikon D810, 200-500mm at 200mm, 1/100sec at f/13, ISO 64

'To my mind, the very idea that there is a correct exposure is somewhat misguided'

popular web-based tutorials it is clear that they fail to distinguish between exposure and lightness, and a generation of photographers has developed believing the two to be synonymous. Once the distinction is lost, it becomes impossible to understand the way in which exposure affects the final nature of the image. Exposure management then becomes more akin to a black art, instead of being a matter of method based on science. People talk about 'crafting' a 'correct' exposure, which since exposure is a simple measurement of a physical quantity – that is, light energy density – is much akin to talking about crafting a correct temperature. To my mind, the very idea that there is a correct exposure is somewhat misguided. When choosing which exposure to use, one is generally deciding on the best compromise between a number of competing factors.

Choosing an exposure

As an example, I use the photograph shown above. The exposure for this shot was set after consideration of a number of factors, none of which were the required lightness of the output image. My intention was to use panning to provide a linear blur to the background to create an impression of speed. This required an exposure time of 1/100sec in order to achieve the effect I was looking for. The light was bright, which meant that, in turn, the f-number was set by the maximum exposure that my camera will accept, using its lowest ISO setting of 64. In general, if one wants to maximise image quality, the general rule is to use the highest exposure you can, subject to pictorial constraints on f-number and shutter speed. In this case, given that I was limited by the exposure the camera can capture, this was not an issue.

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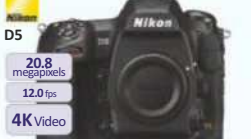
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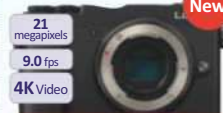
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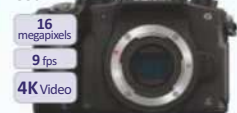
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Nikon Speedlights: SB-5000 £499, SB-700 £259

Kits: R1 Close-Up £439, R1C1 £629

SONY Flashguns: HVL-F43M £249, HVL-F60RM £619 **£169 inc. £80 C/b***

OLYMPUS Flashguns: FL-300R £134.99, FL-600R £279

Flashguns: AF 540 FGZ II AF 360FGZ II £349, £249

SEKONIC Flashguns: Pro L478DR £389, Speedmaster L-858D £600

*Sony Cashback ends 02.09.18

PocketWizard MiniTT1 £165, FlexTT5 £199, Plus III Set £229, PlusX Set £149

Macro flash: 15 MS-1 £299

SIGMA Flashguns: EF 610 DG ST £109, EF 610 DG Super £169, EM-140 DG Macro Flash £329

Nissin Flashguns: i40 £159, i60A £239

ROGUE FlashBender2 £37.95, XL Pro Lighting System £94.99

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Lastolite Ezybox Speed-Lite 2 £47, Ezybox Hotshoe From £117, EzyBalance Grey/White £22

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EF 35mm f2 IS USM	£519
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EF 50mm f1.2L USM	£1339
EF 50mm f1.4 USM	£384
EF 50mm f1.8 STM	£119
TS-E 50mm f2.8L Macro	£2199
EF 50mm f2.8 USM Macro	£439
EF 85mm f1.2L II USM	£1729
EF 85mm f1.4 IS USM	£1379
EF 85mm f1.8 USM	£414
TS-E 90mm f2.8L Macro	£2199
EF 100mm f2.8 USM Macro	£519
EF 100mm f2.8L Macro IS USM	£899
EF 135mm f4.0L Macro	£2199
EF 300mm f4.0L IS USM	£1269
EF 50mm f1.8 STM	£239
EF 50mm f1.8 STM	£589
EF 11 24mm f4L USM	£2789
EF 50mm f1.8 STM	£689
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EF 50mm f1.8 STM	£214
EF 50mm f1.8 STM	£429
EF 50mm f1.8 STM	£499
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EF 24 105mm f4L IS II USM	£1019
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EF 50 55 250mm f4 5.6 IS STM	£299
EF 70 200mm f2.8 L IS USM II	£1899
EF 70 200mm f4L IS USM	£1209
EF 70 300mm f4.0 5.6 L IS USM	£1229
EF 100 400mm f4.5 5.6 L IS USM II	£1949
£1684 inc. £265 Cashback*	



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£714 inc. £45 Cashback*	
24mm f1.4 G AF S ED	£1899
24mm f1.8 G AF S ED	£719
£674 inc. £45 Cashback*	
28mm f1.8 G AF S	£599
£554 inc. £45 Cashback*	
35mm f1.8 G ED AF S	£479
£434 inc. £45 Cashback*	
40mm f2.8 G AF S DX Micro	£259
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50mm f1.4 G AF S	£415
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24 70mm f2.8E AF S ED VR	£2279
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85mm f1.4 Art DG HSM	£999
105mm f2.8 APO EX DG OS HSM Macro	£359
150mm f2.8 EX DG OS HSM Macro	£779
8-16mm f4.5-5.6 DC HSM	£599

10 20mm f3.5 EX DC HSM	£329
12 24mm f4.5 5.6 EX DG HSM II	£649
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18 250mm f3.5 6.3 DC Macro OS HSM	£349
18 300mm f3.6 6.3 C DC Macro OS HSM	£369
24 35mm f2 DG HSM A	£759
24 70mm f2.8 DG OS HSM	£1199
50 100mm f1.8 DC HSM Art	£949
70 200mm f2.8 EX DG OS HSM	£699
100 400mm f5.6 3.3 DG OS HSM	£699
120 300mm f2.8 OS	£2699
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90mm f2.8 SP Di VC USD Macro	£599
15 30mm f2.8 SP Di VC USD	£929
16 300mm f3.5 6.3 Di II VC PZD Macro	£469
18 200mm f3.5 6.3 Di II VC	£199
18 270mm f3.5 6.3 Di II VC PZD	£279
18 400mm f3.5 6.3 Di II VC HLD	£649
24 70mm f2.8 Di VC USD G2	£1249
28 300mm f3.5 6.3 Di VC PZD	£699
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70 200mm f2.8 Di VC USD G2	£1349
70 300mm f4 5.6 SP Di VC USD	£329
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14-140mm F3.5-5.6 G OIS.....	E++ £349
35-100mm F4-5.6 OIS Asph G.....	Unknown £189
45-200mm F4-5.6 Lumix G Vario.....	E++ £159
45mm F2.8 DG Asph Macro.....	E++ / Mint- £329 - £349
100-400mm F4-6.3 Power OISE+ / Mint- £989 - £1,079	
DMW-GT-C1 2x Front Converter.....	E+ / Mint- £339
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12mm F2 ED M.Zuiko - Silver.....	E++ / Mint- £399 - £429
17mm F1.8 M.Zuiko - Black.....	E++ / Mint- £269 - £279
17mm F2.8 + VF1 Viewfinder M.Zuiko - Silver.....	E++ £159
40-150mm F2.8 M.Zuiko Pro.....	Exc / E++ £749 - £849
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30mm F2.8 EX DN Sigma.....	E++ £99
30mm F3.5 E Macro.....	E++ £119
32mm F1.8 Touit E Zeiss.....	E++ £349
35mm F1.4 FE T* ZA.....	E+ £989
35mm F2 Loxia Zeiss.....	Mint- £789
50mm F2 Loxia Zeiss.....	Mint- / Mint £529 - £549
55mm F1.8 FE ZA.....	E++ £529
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ETRSi Complete + Prism + grip.....	E++ £349
ETRSi Complete.....	15 Days / E++ £199 - £449
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AELI Meter Prism.....	E+ £59
Speed Grip E.....	Exc £15

Bronica SQA/AI

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SQAM Complete.....	E++ £349
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50mm F3.5 S.....	E++ £129
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14mm F2.8 L USM II.....	E+ / E++ £799 - £849
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15mm F2.8 EF Fisheye.....	E+ / E++ £349 - £449
16-35mm F2.8 L USM MKII.....	E++ £799
16-35mm F4 L IS USM.....	Mint- £749
17-40mm F4 L USM.....	E+ / E++ £349 - £389
17mm F4.0 L TSE.....	E++ £1,549
18-135mm F3.5-5.6 IS.....	Mint- £199
18-55mm F3.5-5.6 EFS II.....	E++ £59
18-55mm F3.5-5.6 EFS IS.....	E++ £79
24-105mm F4 L IS USM.....	E++ £399
24-70mm F2.8 L USM II.....	E+ / E++ £1,079 - £1,149
24-70mm F4 L IS USM.....	Mint- £579
24mm F1.4 L USM.....	E+ / E++ £599 - £679
24mm F1.4 L USM MKII.....	E++ / Mint- £949 - £999
24mm F3.5 L TSE.....	15 Days £499
24mm F3.5 L TSE MKII.....	Mint- £1,299
28-105mm F3.5-4.5 USM II.....	E+ £119
28-135mm F3.5-5.6 IS USM.....	E++ £159
28-80mm F2.8-4 L USM.....	E+ £339
28-80mm F3.5-5.6 EF.....	E++ £49
28mm F2.8 EF.....	E++ £119
35-135mm F3.5-4.5 EF.....	E+ £59
35-135mm F4-5.6 USM.....	E+ £75
35mm F1.4 L II USM.....	Mint- £1,049
40mm F2.8 STM.....	Mint- £129
45mm F2.8 TS-E.....	E+ £649
50mm F1.2 L USM.....	E++ £749
50mm F1.4 USM.....	E++ / Mint- £179 - £219
50mm F1.8 EF II.....	E+ £39
50mm F2.5 EF Macro.....	E++ £169
60mm F2.8 Macro USM EFS.....	E++ / Mint- £199 - £239
70-200mm F2.8 L IS USM II.....	Mint- £1,399
70-200mm F4 L IS USM.....	E++ / Mint- £569 - £639
70-200mm F4 L USM.....	E++ £339
70-210mm F3.5-4.5 USM.....	E++ £99
70-300mm F4-5.6 IS USM.....	E++ / Mint- £219
70-300mm F2.8 L IS USM.....	E++ £749
75-300mm F4-5.6 III.....	E+ £89
75-300mm F4-5.6 IS USM.....	E++ £199
80mm F5.6 L IS USM.....	E+ £6,989
85mm F1.2 L USM MKII.....	E++ / Mint- £999 - £1,049
90-300mm F4.5-5.6 EF.....	E++ £79
90mm F2.8 Tilt-Shift Lens.....	E++ £679
100mm F2.8 L Macro IS USM.....	Mint- £719
100mm F2.8 USM Macro.....	E++ £259
135mm F2 L USM.....	E++ / Mint- £549 - £599
180mm F3.5 EF L Macro USM.....	E++ £849
200-400mm F4 L IS USM with Internal 1.4x Extender Lens.....	E++ £8,189
200mm F1.8 L USM.....	15 Days £1,499
200mm F2.8 L USM II.....	E++ £429
300mm F2.8 L IS USM.....	E+ £2,349
300mm F2.8 L IS USM MKII.....	E++ £4,189
400mm F2.8 L IS USM.....	E+ / E++ £3,689 - £3,889
400mm F2.8 L USM.....	E+ £2,449
400mm F4 DO IS USM.....	E++ £1,949 - £1,979
500mm F4 L IS USM MKII.....	E+ / Mint- £5,950 - £6,589
500mm F4.5 L USM.....	E+ £2,149
500mm F8 SP Reflex.....	E+ £179

Sigma - Canon EOS fit

10-20mm F3.5 EX DC HSM.....	E++ £269
10-20mm F4-5.6 DC HSM.....	E++ £179
18-50mm F2.8 EX DC.....	E++ £119
20mm F1.8 EX DG.....	E++ £249
50-500mm F4-6.3 APO DG HSM.....	E+ £319
180mm F3.5 EX Macro APO.....	E++ £299
300-800mm F5.6 APO EX DG HSM.....	E++ £3,399
300mm F2.8 APO DG HSM.....	E++ £1,149
120-300mm F2.8 EX HSM APO DG.....	E++ £699
120-400mm F4.5-5.6 APO DG OS HSM.....	E++ £349
150-500mm F5-6.3 APO DG OS HSM.....	E++ £379
150-600mm F5-6.3 DG OS HSM Sport.....	E++ £999
170-500mm F5-6.3 APO.....	E+ £159 - £199
500mm F7.2 APO.....	E+ £149
600mm F8 Reflex.....	E+ £179
800mm F5.6 APO EX DG HSM.....	E++ £2,999

Canon Manual

T70 Body Only.....	E+ £299
T50 Body Only.....	E+ £29
AE1P Body + 50mm F1.8 FD.....	E+ £79
FT QL Chrome + 50mm F1.8 FL.....	15 Days £29
24mm F2.8 FD.....	Exc £79
28mm F2.8 FD.....	E++ £39

35-70mm F3.5-4.5 FD.....	E+ / E++ £35 - £39
35mm F3.5 EX.....	E+ £29
50-135mm F3.5 FD.....	Mint- £149
50mm F3.5 FD Macro + FD25.....	E++ £79
70-150mm F4.5 FD.....	15 Days £19
70-210mm F4 FD.....	Exc / E++ £29 - £79
75-200mm F4.5 FD.....	Exc / E+ £15 - £29
100-300mm F5.6 FD.....	E+ £55
135mm F3.5 FD.....	E+ / E++ £35 - £39
200mm F4 FD.....	E++ £99 - £129
300mm F2.8 FD L.....	E++ £549
300mm F5.6 FD.....	E+ / E++ £55 - £59

Contax G Lenses

21mm F2.8 G + Finder.....	E++ / Mint- £449 - £549
28mm F2.8 G.....	15 Days / E++ £149 - £249
90mm F2.8 G.....	E+ / E++ £169 - £229
90mm F2.8 G + GG3 Hood.....	E++ £199
90mm F2.8 G - Black.....	E++ £279

Contax SLR Lenses

25mm F2.8 AE.....	E+ £199
25mm F2.8 MM.....	E++ £349
28-70mm F3.5-4.5 MM.....	E++ / Mint- £249 - £279
28-80mm F3.5-5.6 AF.....	Unused / New £349 - £399
28-85mm F3.3-4 MM.....	E++ £269
50mm F1.4 AF.....	E++ £399 - £449
50mm F1.7 AE.....	E+ £89
70-300mm F4-5.6 AF.....	E++ / Unused £349 - £649
100mm F2 AE.....	E+ £599
135mm F2 (60 Year Edition).....	Unused £2,379
135mm F2.8 AE.....	E+ / Mint- £229 - £249
135mm F2.8 MM.....	E+ £169
180mm F2.8 AE.....	E++ £349
200mm F3.5 AE.....	E+ / E++ £129 - £149
200mm F4 AE.....	E++ / Unused £159 - £449

Digital Compact Cameras

Canon Powershot A3400.....	E++ £69
Powershot G3x - Black.....	E++ £479
FujiFilm X100F - Black + Case + Accs.....	Mint- £1,149
X100F - Black.....	Mint- £899 - £1,049
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X100T - Black.....	E++ £649
X100S - Silver (Infrared).....	E++ £549
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FZ30.....	15 Days £39
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TZ200 - Silver.....	E++ / Mint- £579 - £599
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Sony Cybershot RX1 + Finder.....	E+ £899
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RX100.....	Exc / Mint- £189 - £249
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RX100 MKV.....	E++ £649

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Mamiya 645AFD Complete + Creo 65 Digital.....	E+ £2,489
645DF Complete with Digital Back.....	E+ £4,999
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H2 Body + P20 Digital Back.....	E+ £1,449
H2 Body + Prism + Mag.....	E++ £1,250
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H1 Complete + Phaseone P20 Digital back.....	E+ £1,749
H1 Complete + Phaseone P25 Digital back.....	E+ £2,149

Digital Mirrorless

FujiFilm X-H1 Body Only.....	E++ £1,489
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X-E2s Black Body Only.....	E++ £299
X-E3 Black Body Only.....	Mint- £669
Olympus Pen-F Silver Body Only.....	Mint- £749
E-M1 Black Body + HLD-7 Grip.....	E++ £479
X-M10 MKII Silver Body Only.....	E+ £279
E-M10 MKIII Black Body Only.....	Mint- £469
E-P2 Black Body Only.....	E+ £69
OMD E-M5 MKII Body Only - Black.....	Mint- £659
OMD E-M5 Silver Body Only.....	E+ £229
Panasonic GH5 Body + Grip.....	E++ £1,389
GH5 Body Only.....	E++ / Mint- £1,249 - £1,449
GH4 Body + Grip.....	E+ £679
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Canon EOS 1DS MkII Body Only.....	E+ £449
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EOS 7D Body Only.....	E+ £379 - £399
EOS 7D MKII Body Only.....	E+ / Mint- £845 - £899

Nikon D3 Body Only.....	15 Days / E++ £489 - £799
D300 Body Only.....	E++ £199
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D3400 Body Only.....	E++ / Mint- £289 - £299
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D4S Body Only.....	E++ / Mint- £2,989 - £2,999
D5500 Body Only.....	Mint- £439
D5600 Body Only.....	Mint- £479
D60 Body Only.....	E++ £99
D600 Body Only.....	E++ £619
D610 Body Only.....	E++ £749
D7000 Body Only.....	E+ £279
D70S Body Only.....	Exc / E+ £49 - £75
D70S Infra Red Body Only.....	E++ £129
D7200 Body Only.....	E+ / Mint- £599 - £679
D750 Body Only.....	E+ / Mint- £889 - £1,149
D80 Body Only.....	15 Days / E+ £69 - £119
D800 Body Only.....	E+ £899 - £989
D800E Body Only.....	E++ £1,045
D810 Body Only.....	E++ £1,349
D90 Body + MB-D80 Grip.....	15 Days £149
Df Body Only.....	E+ £1,349
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K5 IIs Body Only.....	E++ £299
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Sony A77D Body Only.....	E+ £85
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Qflash Model T + Turbo Kit.....	E++ £199
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Qflash X5D-R x2 Head Kit + Access	E+ £399
Turbo Battery Pack	15 Days £49
Turbo Compact Battery Pack + Access.....	Mint- £159

Fuji Medium Format

GX680 Body + Magazine	E++ £249
80mm F5.6 GXM (680).....	E++ £299
150mm F4.5 GXM (680).....	Mint- £199
210mm F5.6 GX (680).....	E++ £150
210mm F5.6 GX (680).....	E+ £89
300mm F6.3 GX (680).....	E+ £279
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40mm F4 C Black	Exc £399
50mm F4 CF.....	15 Days £249
120mm F4 CF Macro	Exc / E+ £349 - £499
120mm F4 CFE Macro	E+ £989 - £999
150mm F4 C Black	E+ £149
150mm F4 CF	Exc / E++ £249 - £399
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250mm F5.6 C Black.....	E+ £129
250mm F5.6 CF	E+ £349
250mm F5.6 Chrome.....	15 Days £99
350mm F5.6 C Black.....	E+ £349

Mamiya 645

645 Pro Complete + FE401 Prism.....	E++ £399
645 Pro Body + Mag.....	E+ £299
45mm F2.8 N	E++ £249
50mm F4 C Shift.....	E++ £299
75-150mm F4.5 C.....	E+ / E++ £179 - £189
105-210mm F4.5 C ULD.....	E+ £99
150mm F3.5 C.....	15 Days / E+ £29 - £115
150mm F4 C.....	15 Days £29
210mm F4 C.....	15 Days / E++ £49 - £99
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500mm F8 C Reflex	E+ £279

Mamiya 7/7II lenses

43mm F4.5 L + Finder.....	E++ / Mint- £699 - £799
50mm F4.5 L + Finder.....	E++ £849
210mm F8 L + Finder.....	E++ / Mint- £299 - £599
Finder 150/210 FV704	E+ £149
Quick Shoe A0702	E++ / Mint £79 - £99
ZE702 Polarising Filter	E++ / Mint- £69

Mamiya RB67

Pro S Complete + Meter Prism.....	E+ £399
Pro Complete	15 Days £199
50mm F4.5 C.....	E+ £99 - £149
180mm F4.5 C.....	E+ £99 - £149
CDS Meter Prism	E+ £79
P Adapter	E+ £29
Pro S120 Mag (6x4.5cm).....	E+ £59

Nikon AF Lenses

10-24mm F3.5-4.5 G AFS DX	E++ / Mint- £429 - £449
12-24mm F4 G AFS DX ED.....	E++ / Mint- £369 - £399
14-24mm F2.8 G AFS ED.....	E+ / E++ £819 - £849
14mm F2.8 AFD.....	E++ £749
16-85mm F3.5-5.6 G ED VR AFS DX	E+ / Mint- £199 - £239
16mm F2.8 AFD Fisheye	E+ / E++ £379 - £479
17-55mm F2.8 G AFS DX IFED	E+ £239 - £369
18-105mm F3.5-4.5 G AFS ED DX VR.....	E++ / Mint- £119 - £129
18-35mm F3.5-4.5 AFD.....	E++ £199
18-35mm F3.5-4.5 AFS.....	Mint- £439
18-55mm F3.5-5.6 G AFS VR II	E++ £79
18-70mm F3.5-4.5 G AFS ED DX	Exc / E++ £49 - £85
24-120mm F3.5-5.6 ED AFD	E++ £149
24-120mm F3.5-5.6 G AFS ED VR	E++ £159
24-120mm F4 AFS G ED VR.....	E++ / Mint- £499 - £749
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24mm F1.4 G AFS ED	E+ £869
24mm F2.8 AFD.....	E++ £249
24mm F2.8 AFN.....	E++ £159
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28mm F2.8 AF	E+ / E++ £139 - £149
28mm F2.8 AFN.....	E+ / E++ £129 - £139
35-105mm F3.5-4.5 AF	E+ £69
35mm F1.4 G AFS.....	E++ £799
50mm F1.4 AFD.....	E+ / E++ £139 - £179
50mm f1.8 AFD	E++ £79
55-200mm F4-5.6 AFS DX G VR	E++ £119
70-200mm F2.8 G AFS ED VR II	E+ £989
70-210mm F4-5.6 AF	E+ £59
70-300mm F4-5.6 ED AFD.....	E+ £89
70-300mm F4-5.6 G AFS VR.....	E++ / Mint- £299
70-300mm F4-5.6 AFS IF ED VR.....	E+ £299
75-300mm F4.5-5.6 AFN.....	15 Days £59
80-200mm F2.8 ED AF	Exc / E+ £179 - £299
80-200mm F2.8 ED AFD.....	E+ £249
80-400mm F4.5-5.6 AFD VR.....	E+ / E++ £349 - £399
80-400mm F4-5.6 G AFS ED VR	E+ £1,129
85mm F1.4 G AFS.....	E++ £949
85mm F2.8 D PC Micro.....	Unknown £799
85mm F3.5 G AFS Micro VR DX.....	E+ £269
105mm F1.4 E ED AF-S.....	Mint- £1,579 - £1,589
105mm F2 AF DC	E+ £479
200-400mm F4 G VR AFS IFED	E+ / Mint- £1,849 - £1,989
200-500mm F5.6 AFS VR ED	E++ £849
300mm F2.8 IFED AF	E+ £975
300mm F4 AF ED.....	15 Days / E+ £199 - £299
500mm F4 AFS IFED	E++ £2,449
600mm F4 AFS IFED DII.....	E++ £3,945

Olympus OM Lenses

24mm F2.8 Zuiko	E+ £79
28mm F2.8 Zuiko	15 Days / E+ £39 - £79
28mm F3.5 Zuiko	E+ / E++ £39 - £49
35-105mm F3.5-4.5 Zuiko	E+ £59
35-70mm F3.5-4.5 Zuiko	E+ £39
35-80mm F2.8 Zuiko	E+ £749
50mm F2 Macro Zuiko.....	E++ £389
50mm F3.5 Macro Zuiko.....	E+ £89
55mm F1.2 Zuiko	E++ £299
65-200mm F4 Zuiko.....	15 Days / E+ £45 - £99
75-150mm F4 Zuiko.....	Exc / E+ £29 - £39
80mm F4 Macro Zuiko.....	E++ £149 - £199
85-250mm F5 Zuiko.....	15 Days / E+ £79 - £129
100-200mm F5 Zuiko	15 Days £99
100mm F2.8 Zuiko	E++ £129
135mm F4.5 Macro Zuiko.....	E+ £149
135mm F4.5 Macro Zuiko + 65-116 Tube.....	E++ £179
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200mm F4 Zuiko	E+ £59
300mm F4.5 Zuiko	E++ £169
350mm F2.8 Zuiko	E+ £1,950

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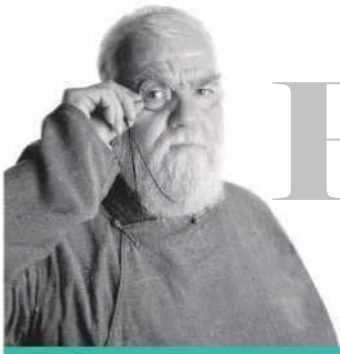
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Final Analysis

Roger Hicks considers...

'Self-Portrait (as "New Woman")', 1896, by Frances Benjamin Johnston

Frances 'Fannie' Benjamin Johnston (1864-1952) opened a studio in New York City in 1890 (some sources say 1894) and took this picture in 1896 in her early thirties. Google her for an account of an interesting life. Then go to the Library of Congress to see a collection of her pictures.

This is the 1890s equivalent of punk: the crossed legs on display; the petticoat; the cigarette; the beer stein. The phrase 'New Woman' was used to indicate either approval or disapproval, usually extreme in both cases.

What fascinates me, apart from the overt and probably covert symbolism, is how very well it is done. Self-portraits are extremely hard to light (look at the shadows and highlights here), frame, compose and pose for. At the fastest, she might have seen a still-wet glass plate maybe half an hour after the exposure, and an as-yet-unfixed contact print an hour or two after that. The odd lightening of the print, left and bottom, could be reflections from the edges of the plate-holder, or it might be fading. Blow it up (it wouldn't show in a contact print) and you can see that either the focus is a little rocky or her head moved slightly during the exposure.

We can see what Fannie did, even if at 122 years' remove we may miss some of the symbolism. What's intriguing is to ask ourselves how we might approach a self-portrait to show off our personality, our beliefs and either our ambitions or our history, or conceivably both. Do we show ourselves as we are; or as we would like to be; or as we might imagine ourselves in another life? Well-to-do Victorians (and



those who could afford such indulgences were normally well-to-do) were often adventurous. You might get the 'proto punk' look, like Fannie; or a nude (George Bernard Shaw); or dress as a tramp...

The props are 'Bohemian', to

be sure: look at the rugs, the 'primitive' art, the huge ewer, the modern and oriental pots, the portraits on the mantel-shelf (five male, one indeterminate though not her partner Mattie Edwards Hewitt, whom she would not

meet until 1901). And yet, there is a good deal of solid bourgeois there, too: the big fireplace with its firedogs, the chenille drape on the table. What props would you choose? How would you dress and pose? Who are you?

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Alice S Kandel

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